VOGUE

New Hats
New Furs
New Junior Fashions

Incorporating Vanity Fair August 1, 1944 Price 35 Cents 40 Cents In Canada

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Callaway Towels
...in a gay cascade of "Flower Colors"

To bathe you in beauty, Callaway created these big de luxe towels...in "Flower Colors" guaranteed fast . . . and with a special *fine yarn* texture that *stays soft!* Look for the Callaway "label of luxury" on bath towels ($1.00 to $2.50), on hand towels, washcloths, tufted mats and rugs.

And please note: Callaway towels are "ABSORBenized"*—specially treated to dry you faster.

CALLAWAY MILLS
La Grange, Ga.

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THE SMART WAY IS...

Callaway

TOWELS RUGS

CALLAWAY
GUARANTEED FAST COLORS
MADE IN U.S.A.

FONSSAGRIVES

Rarest
of precious furs,
NATURAL
PLATINUM
MINK
silver-blue
and richly beautiful
Ready in the hem-length model shown and in a three-quarter length model.

ON THE PLAZA • NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

Anthony Blotta

This artist-tailor who has a consummate feeling for color, takes beautiful black wool—cuts it with swift, sure genius . . embroiders it with paillettes in Chinese red, blue and gold. The result—a dress as polished as a rare piece of Chinese jade, 135.00 Designers' Salon, Sixth Floor

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A great dressmaker tailor introduces a lovely new silhouette. Shortened, sideswept and swirled, a dramatic night and day coat of Rodier's chalk blue wool — mounted with black fox. Also all black, 295.00 Coat Salon, Fourth Floor *Subject to 20% Federal excise tax*

FOREVER YOURS... a diamond solitaire with the lasting, lustrous beauty of a handmade *Tempered Mounting by Granat! Designed with true artistry, created for endurance, these mountings give your diamonds new beauty and unique protection. These harder, firmer, stronger precious metals hold securely the lovely stones entrusted to their care. Fine jewelers everywhere consider *Tempered Mountings by Granat the perfect choice for their finest wedding and engagement rings.

Tempered Mountings are a major improvement in wedding and engagement rings. You will find the name "Granat" on every Tempered Mounting (*Trade Mark of Granat Bros, San Francisco)

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Natural grey Russian Broadtail...

fur beauty eloquently expressed.

From our Collection of Fur Originals.

Henri Bendel

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Vogue
August 1st, 1944

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Vol. 104, No. 2
Whole No. 1725

First She Got a Braemar... before she went to college. That's the FIRST STEP . . . she knows that's how you start the business of being a freshman. Now she'll keep adding these famous Scottish sweaters to mark her college years . . . to set up a sports wardrobe for years to come. Purest Shetland yarns, the slipover shown, 15.70; cardigan not shown, 17.70.

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Black dyed Persian lamb, 595.00 (*plus Federal tax*)
The ROLLINS *Co.*
DETROIT
FURS . . READY-TO-WEAR . . ACCESSORIES
IN DETROIT IT'S ROLLINS FOR FINE FURS

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Tailored with the same Textron skill used in making the streamlined, iron-sinewed parachute, the sturdy, feather-weight mountain tent. Forecast of the beautiful Textrons of Tomorrow. Sizes 32 to 40. And thank Heaven for that angelic low price . . . only $5 for this exquisite Textron* slip at fine stores throughout the country.

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The new look of restrained elegance... *"Victorian White,"* in a fine ✓ Juilliard Master Fabric, soft to the touch, appealing to the eye. Watch this fashion—flattering and feminine—the wrap-around coat in this season's pet length, softly and lavishly fur-trimmed.

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Furs for the woman by a woman

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A worldly wise coat with Oriental splendor and simplicity

for night and day. In pitch black Forstmann wool with white lamb.

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THIS SUIT IS CUT WITH THE DAVENTREE EDGE, A COLLAR AND LAPEL
FEATURE* THAT KEEPS YOUR LAPELS FLAT AND SMOOTH UNDER YOUR COAT.
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"Forêt en Lorraine" painted for Pinaud by Bernard La Motte

From France

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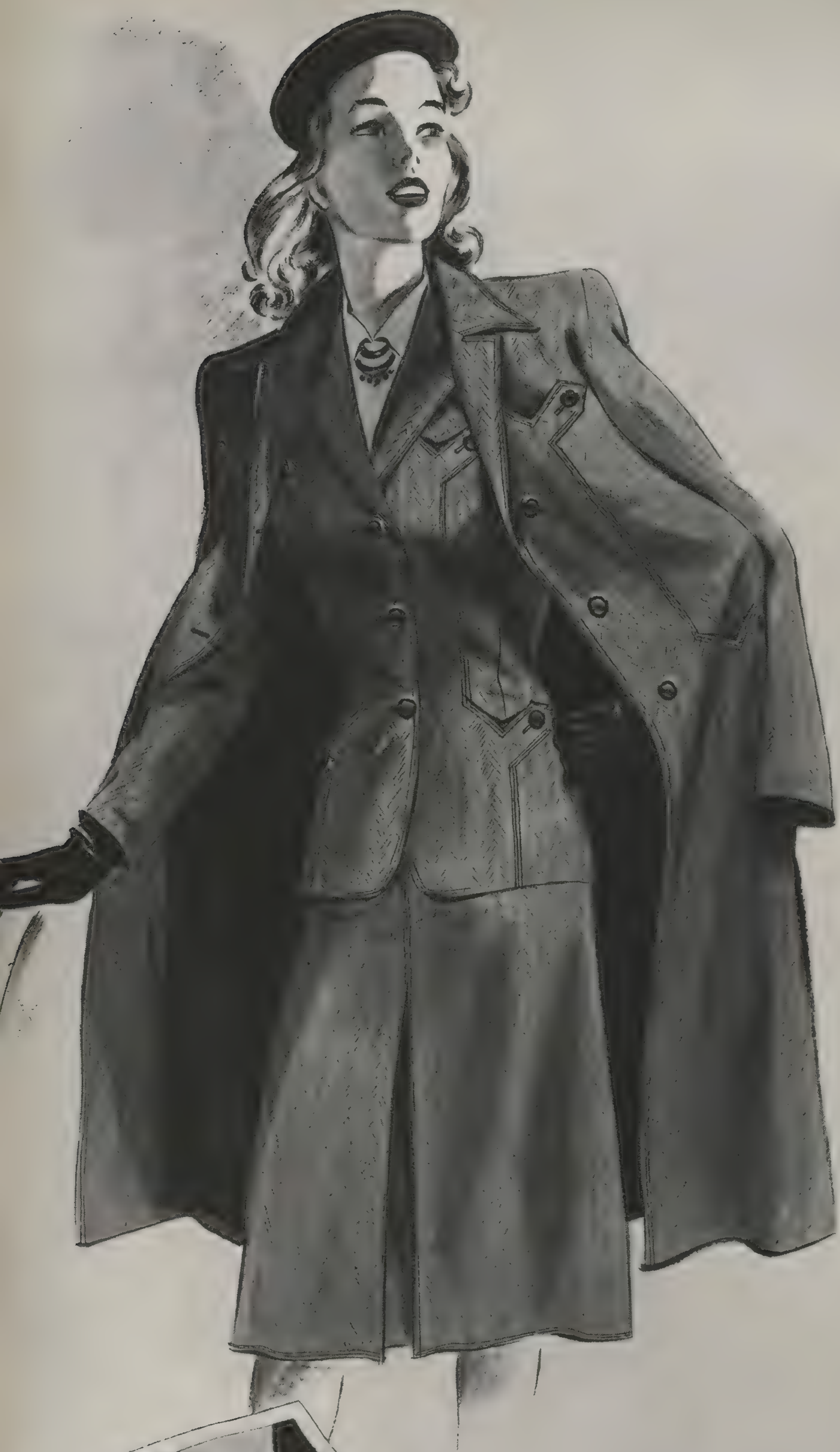
Fromm Mink
PEDIGREE

Prophecy

BY LILLI ANN



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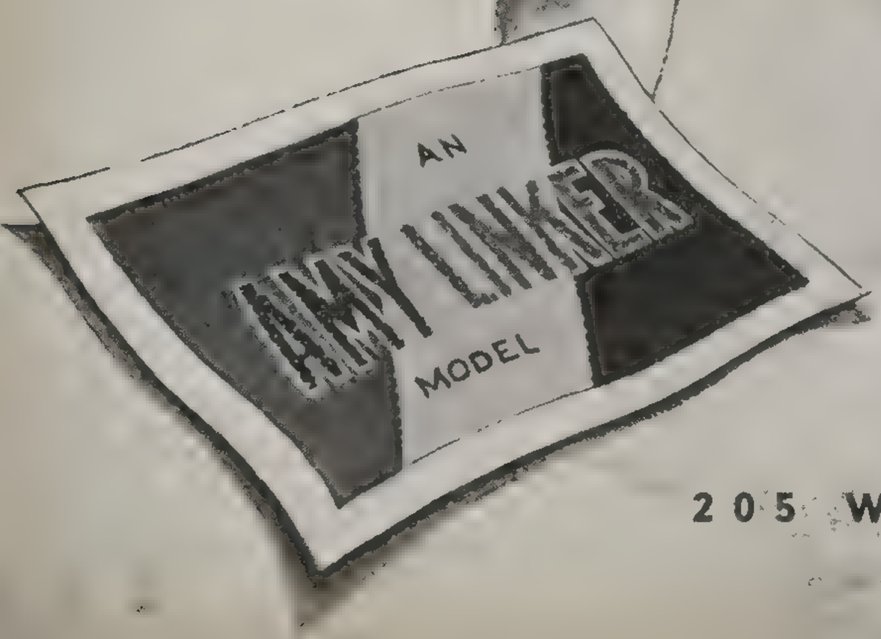
At quality stores everywhere



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for generations a famous name

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Now exclusive in Dallas with

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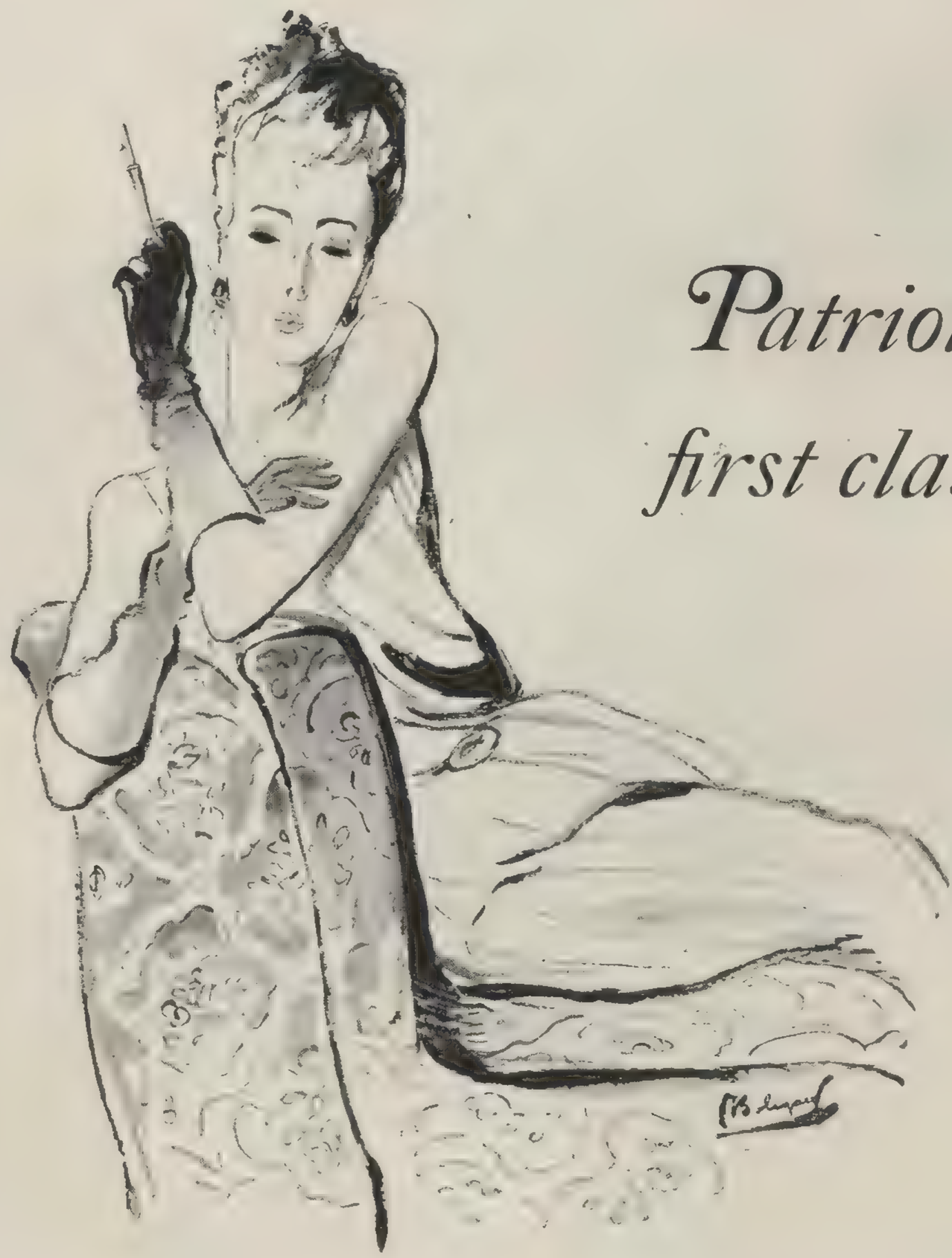
IN THE TRENCHER TRADITION... the newest version in hair-up wild mink, now at A. HARRIS & CO., DALLAS



Patriot, first class

DURING THE DAY you might find her working in a vital war industry or actively engaged in her Red Cross Chapter. Whatever her war job, she's doing it well . . . one of many patriotic American women who are working for victory.

But in her off-duty hours, you find her in her own beautifully appointed home...against a background of true distinction and authentic good taste.

For generations the Cheney reputation has been identified with just such lovely wardrobes and distinguished furnishings as hers. And all the century-old Cheney standards of workmanship and quality are faithfully maintained to this day.

But now... as in four previous wars... Cheney skill is concentrated on meeting military demands.

So the supply of fabrics for your home is somewhat limited at the present time. Your decorator may be unable to obtain the particular pattern you want, or may have to substitute for it some other equally fine Cheney fabric. Just as your favorite store may not have even one yard of Cheney velvet to show you.

But after the war Cheney Brothers will again produce an abundance of even lovelier, more remarkable fabrics... both modern and traditional. Each one will be designed for gracious living in a world at peace... a world which is being made possible by the War Bonds you buy today!

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Manufacturers of fabrics of exceptional quality since 1838

Velvets—Upholstery and Decorative Textiles—Cravats
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ALSO AT MANCHESTER, CONNECTICUT, A SUBSIDIARY... PIONEER PARACHUTE COMPANY

Duotoned for Fall! Fashion says two colors are twice as smart as one, and ETTA GAYNES brings you this dramatic interpretation of the new look. A handsomely tailored suit and companion coat in "LUSHEEN" a 100% imported virgin wool by MIRON WOOLEN, with striking braid trim. Quality rayon lined with EARL-GLO. In marcella with black, antique with black, bittersweet with black. Sizes 9 to 17 and 10 to 16. About $45 each. The matching hat and bag by REGO.

Etta Gaynes design

At fine stores everywhere, or write: GAYNES, INC., 500 Seventh Avenue, New York 18, N. Y.

WYNN RICHARDS

MRS. LEVERETT SALTONSTALL

★ ★

First Lady of Massachusetts

selects

COTTON

"My family depends on cottons more than ever—they're so serviceable for these strenuous days," Mrs. Saltonstall says.

In the Governor's charming home in Chestnut Hill, Mrs. Saltonstall wears a light blue suit of cool shadow seersucker designed by Natalie Renke. French Blue buttons and three-quarter length sleeves give the jacket summertime distinction. Her daughter Susan's dress, of light blue shadow chambray, has a gay yoke and hem of red, white and blue.

NATIONAL COTTON COUNCIL ★ COTTON-TEXTILE INSTITUTE

Clipper Angel

As PAN AMERICAN'S Clipper lifts its streamlined hulk and heads out over the Atlantic, Miss Yolanda Floripe gives it a mental pat on the wings.

Passenger Service Representative, she has been guardian angel to its passengers, making schedules, reservations, acting as interpreter, hostess, guide and problem-solver.

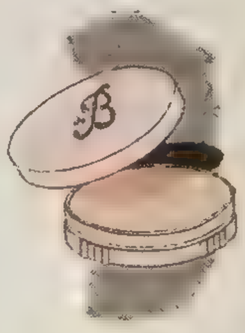
Before the war, it was a man's job. Today, Miss Floripe is doing it to release a man for military service. "It's a busy, exacting job...done best when I look my best," says she. Helping her are DuBarry Beauty Preparations... the same she discovered to be so *effective* in the famous DuBarry Success School.

You see, DuBarry Preparations give more help because they are co-related. Each one is scientifically compounded for a specific purpose. But all are blended so that when used together they supplement each other...and give better results.

More than 140,000 Success School pupils have discovered how much easier and more *effective* their beauty care can be with DuBarry Beauty Preparations. One of the favorites is DuBarry Beauty Cake Make-Up, in six wonderful complexion shades.

New beauty in a minute! Work damp sponge or cotton on DuBarry Beauty Cake till you get a thin creamy film. Smooth on. Keeps skin looking bandbox-fresh for hours, even in hottest weather.

Three special Summer shades! Even if you haven't time for tanning this year, give your skin a glowing, sun-kissed look! With *Light Tan, Dark Tan* or *Morocco*, $1.50 *plus tax.*



Skin looks smooth, flawless! You'll love the flattering things DuBarry Beauty Cake does for your complexion. Hides fine lines, tiny blemishes under its wonderfully even film of color.

DU BARRY BEAUTY PREPARATIONS *by* RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Ave., New York 22...and at better cosmetic counters everywhere

VICTORIAN ROSE

A NEW NAIL SHADE CREATED BY *Peggy Sage*

From her 57th Street salon in New York

Other Color Classics

FLAGSHIP • DARK FIRE
WHIRLIGIG
MAD APPLE • FIREWEED
GINGER TEA
DUSTY ROSE • CLOVER

Black

***can* be the gayest color**
in your wardrobe...
much depends on what happens to it.

● Note the trio pictured below...
Black Crepes, soft and lovely...
Gracious in line...Joyous in spirit.
● Planned for a dozen hours
of the day and night. Planned for
Indian Summer and mid-Fall.

$29.75

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. . . we've pretty shoes at any height.

Sweet and low . . . tall and handsome . . . they've captured the flair of today's fashions with a feminine air. Teasing straps . . . clinging slings . . . tantalizing bows . . . all your favorite 'dress up' fripperies on your favorite heels!

Name of dealer nearest you furnished on request

De Luca ORIGINALS

MADE BY **ALGY SHOES** INC. EVERETT, MASS. $9.95 AND $10.95

Young fashions in MONTE CRISTO*—*a luxury fabric used in fine men's clothes and now "YOURS EXCLUSIVELY" in Berkeley Juniors. It's a blend of spun rayon and virgin wool that drapes into lines of fashion—springy, vital, alive. Left:* No. 818—*A one piece dress that looks like two with camouflaged pockets and metal button trim. Right:* No. 809—*with finely tucked shoulders that lead directly into two high-set breast pockets. Buttoned from neck to hem and outlined in grosgrain ribbon. Both styles in grey or beige. Sizes 9 to 15. About $15.*

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Gay and heart-warming as a smile, Friendly Shoes are the completely cheering answer to all your brimming days. Enchanting good looks, backed by supple leathers that pamper busy feet, are carefully crafted for long-enduring ease a-foot. Choose the extra pleasure of Friendly Shoes . . . $5 to $6 at better stores everywhere.

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Le Gant* Sta-Up-Top*

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Hobbies ...synonym for fun and work.. in casual, easy sportsclothes from Dallas. Prime example: the overblouse suit-dress of 100% wool Arlingcrest Flannel, in brown or pine green. 10's to 20's. About $20. Matching 100% wool slacks, $10.

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Russian tunic... dramatic coat

Hammer Brand

Soft-Drape

Persian Lamb

THE COAT . . . Russian and exciting. Draped blouse and sleeves. Skirt, slim as a pencil. Nail-studded sash hugs waistline firmly. At leading fur salons.

THE FUR . . . Exquisitely supple yet tightly curled. Light to wear. Each ebony-black pelt selected, perfect . . . bearing the famous Hammer Brand mark. The mark that means long wear, enduring beauty. Your furrier will tell you that's why he's willing to wait longer and pay more for Hammer Brand Persian Lamb!

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. . . it's made of Merrimac felt! It isn't only that it's the right silhouette for your face . . . it's the *color*, the *feel*, and the *appearance* of the felt that attracts you. It's that tiny — and important — seal stamped inside the hat that assures you it is the finest quality felt . . . that assures you it is Merrimac

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It is a *MERRIMAC* felt *only* if one of these seals is stamped in the crown of your hat.

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MADE IN U.S.A. MERRIMAC HAT CORP. 94% WOOL 6% CASEIN FIBER

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News!

Short trench-coat suit
in Capuchin gabardine
Also in other colors $89.95

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a fabric to fit
your feminine mood
MAIN EVENT . . . a fabric you'll feature in your wardrobe this fall. A mossy, rich rayon crepe that adapts itself to the dreamy date dresses you adore. In vital, vibrant colors . . . singing suntones that charm the eye, cheer the spirit . . . magic dark shades that enchant your sojourn into sophistication! Adding glamour to your dress, whether you buy it ready to wear or sew every stitch yourself.
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A ROSEWOOD FABRIC MEANS QUALITY WITHOUT COMPROMISE

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This Coat Is Designed For YOU...

to make you look taller, slimmer . . . to fit *your* waistline, shoulders and arms. It is no "Junior Miss." It is styled and proportioned for the sophisticated woman of 5′5″ or under.

Its platina-dyed white fox collar is chic, luxurious. The choice of new colors in the pure wool monotone are subtle, feminine. The cut, drape and quality are for the fashion-wise young woman.

MANDELBAUM coats and suits are designed for the true American figure . . . 5′5″ or under, in graded sizes 10 to 20 . . . to give you dignity, grace—and exceptional value.

Mandelbaum coats and suits, in a wide range of styles; at better stores everywhere.

Mandelbaum

JIMINY†

A Labtex Fabric

"Jiminy" it's wonderful—
this new Labtex Fabric!
A light-for-comfort —
sturdy-for-action flannel type
of spun rayon and Aralac* blend —
in spirited, courageous
colors. You can find
Dresses, Suits, Slacks, Shirts,
Robes and Lounging Pajamas
of "Jiminy" at smart stores
throughout the country. Write to

†REG. U. S. PAT. APPL. FOR
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Foundations
*at Fine Department Stores
all over America.

Suede Cloth with tuxedo and cuffs of Forest Mink dyed Muskrat . . . about $129

(Also with: Tingona Lamb . . about $129 Sable dyed Squirrel . . about $159)

***Short length in all wool Suede Cloth with tuxedo and cuffs of Tingona Lamb . . . about $119**

(Also with: Ocelot . . about $149 Muskrat . . about $119)

***Skirt to Match . . . about $10.95**

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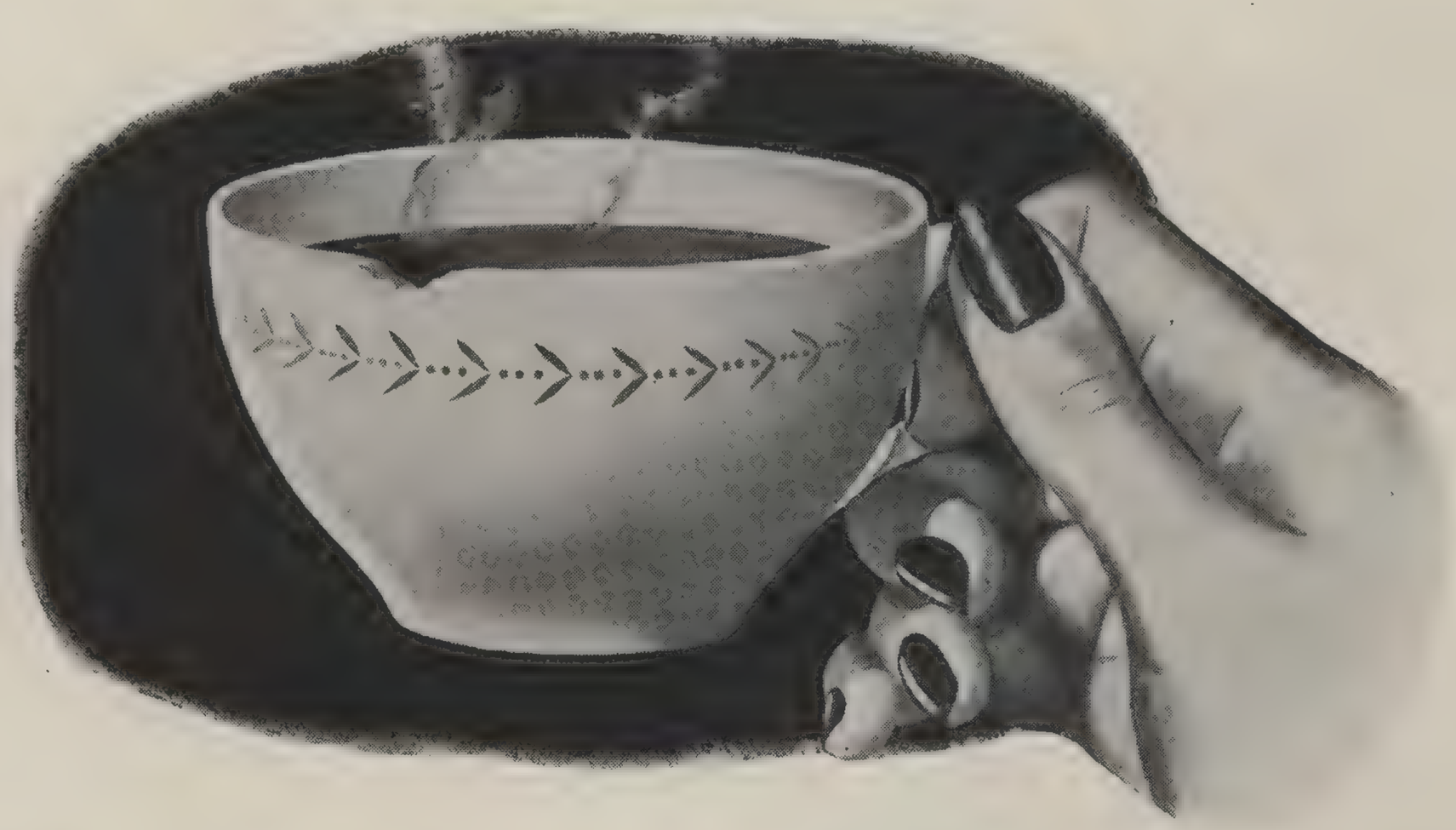

The chipped teacup of the PATRIOTIC Mrs. Jones

No matter who the guest—Mrs. Jones brings out her chipped teacup with no embarrassment. On the contrary, with a thrill of pride.

Not very pretty, that chip. But it bears witness to the fact that Mrs. Jones has her nation's welfare at heart.

Mrs. Jones has given up all unnecessary spending for the duration. By doing *without* —she is helping to fight inflation.

Maybe she doesn't know all the complicated theories about inflation. But she does know that her government has asked her *not to spend.*

So Mrs. Jones is making all the old things do . . . not only that teacup. She's wearing her clothes for another year—and another. She's not competing with her neighbors for merchandise of any sort.

And the dollars she's not spending now are safely put away (and earning interest) for the peacetime years ahead. *Then* those dollars will buy things that can't be had for any price today.

If we all are like Mrs. Jones, there will be no inflation with skyrocket prices. If we all are like her, dangerous Black Markets cannot exist.

A chipped teacup stands for all that . . . for a *sound, secure* U. S. A.

7 RULES FOR PATRIOTIC AMERICANS TO REMEMBER EVERY DAY

1. Buy only what you *absolutely need.* Make the article you have last longer by proper care. Avoid waste.

2. Pay no more than ceiling prices. Buy rationed goods only by exchanging stamps. (Rationing and ceiling prices are for *your protection.*)

3. Pay willingly any taxes that your country needs. (They are the cheapest way of paying for the war.)

4. Pay off your old debts—avoid making new ones.

5. Don't ask more money for the goods you sell or for the work you do. Higher prices come out of everybody's pocket—including *yours.*

6. Establish and maintain a savings account; maintain adequate life insurance.

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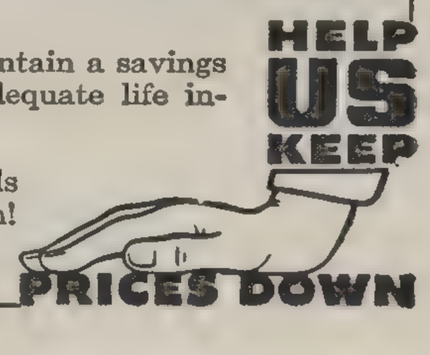

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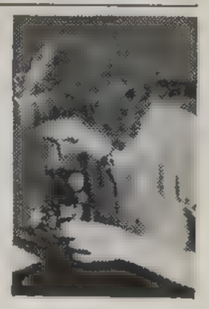
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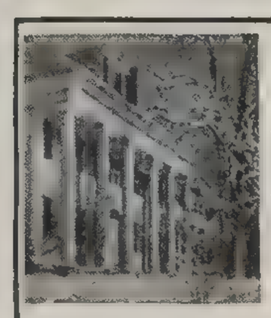
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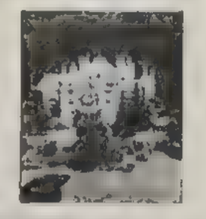

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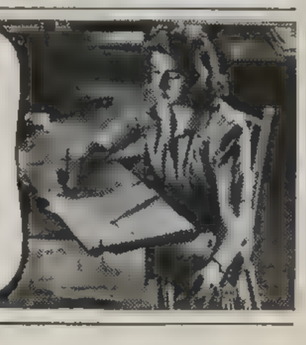

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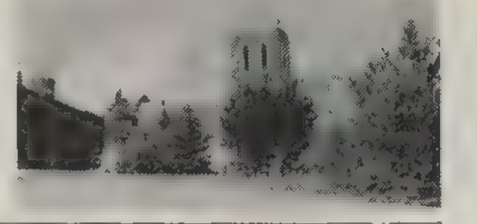

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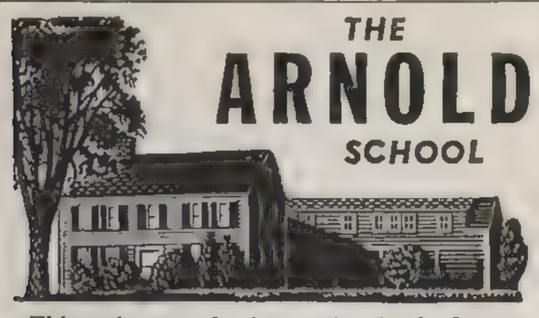

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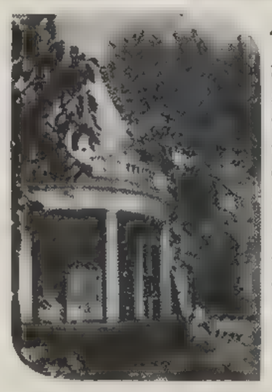

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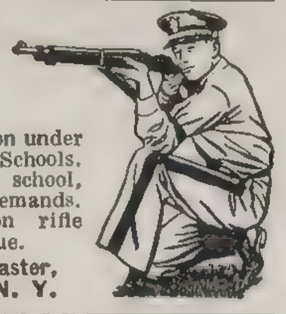

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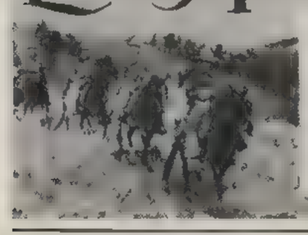

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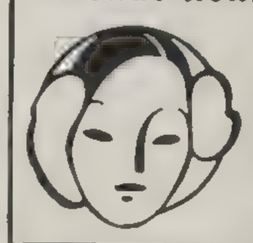

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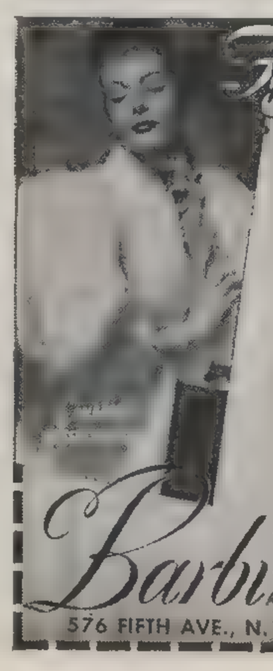

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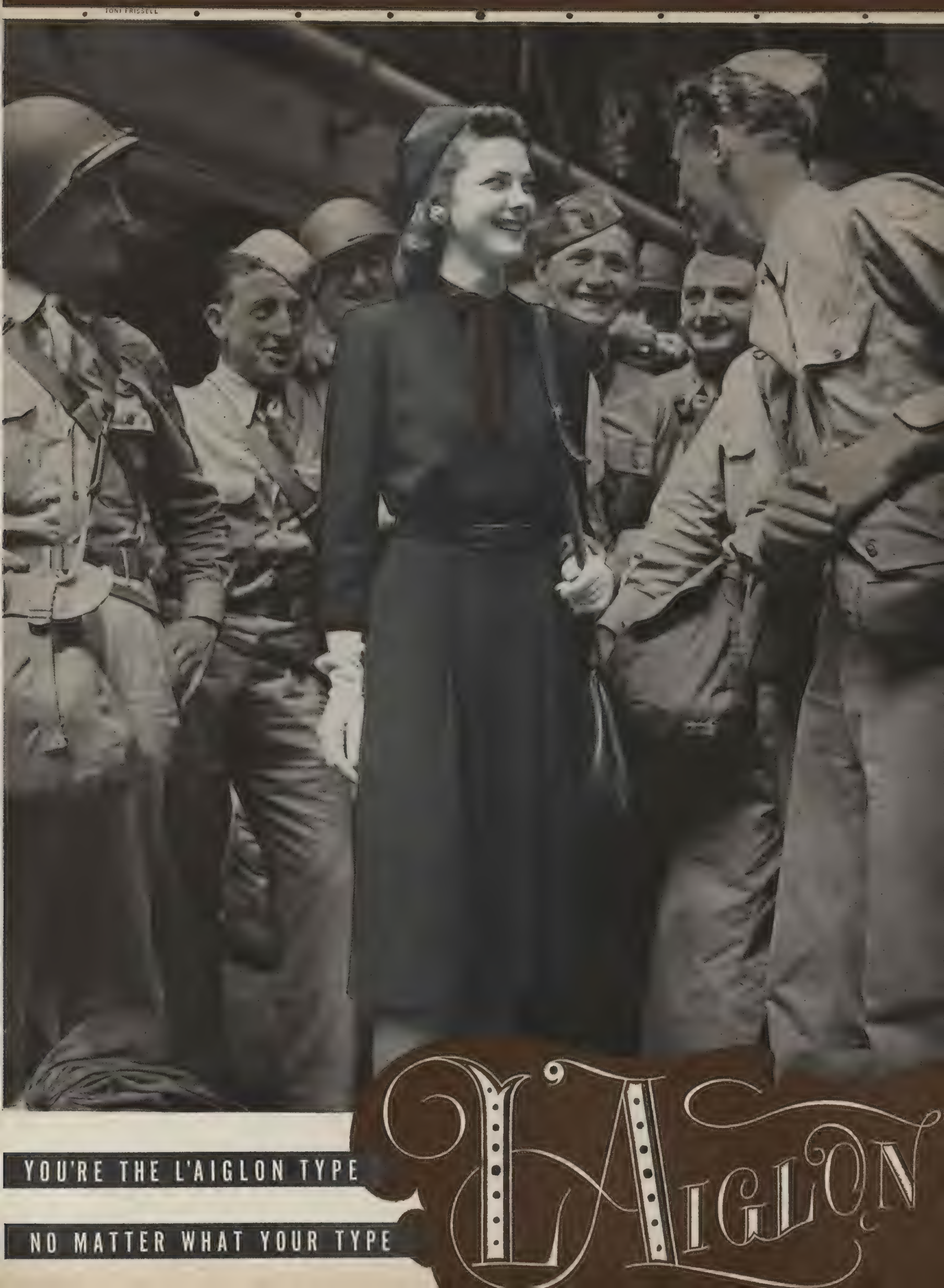

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AUGUST 1 CONTENTS

NEW HATS, NEW FURS, NEW JUNIOR FASHIONS:

A HAT THAT IS A HAT 72–73
SATIN HAT, FEATHERED HAT 74–75
EIGHT NEW TYPES—HATS 76–77
X-RAY OF AMERICAN FASHIONS 78
RIBBON, FLOWERS, AND FEATHERS 79
MINK MUTATIONS 80
WHO'S WHO IN FURS 81
NEWS IN PALE FURS 82–83
FUR NEWS: SHORT COATS 84–85
DRESSES WITH A SLEEVE STORY 86–87
BLUE BOWLER AND BLUE SUIT 89
CLOTH COATS—THE YEAR FOR THEM 98–99
COATS—FOUR NEW TYPES 100–101
DESIGNS FOR DRESSMAKING 106–107
VOGUE'S JUNIOR FASHIONS 108–113
FIT FOR JUNIORS—LINGERIE 116

VANITY FAIR FEATURES:

LANDING TOMORROW, BY HOBERT DOUGLAS SKIDMORE 88
MADAME JACQUES BALSAN 90
THE VANDERBILT BALL OF 1883, BY FRANK CROWNINSHIELD 91
FRANCE 92–93
BEAUTIES IN ENGLAND, BY MARGARET WEBSTER 94–95
"THIS IS LONDON—ED MURROW READY," BY LEE MILLER 96–97
LITERATURE AND THE LENS, BY EUDORA WELTY 102–103
MRS. RATHBORNE'S THREE-PLY LIFE 104–105
ADRIAN'S TERRACE 114
MAGIC IN THE VALLEY, BY ADRIAN 115

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RAWLINGS

ON THE COVER: HAT FOR HEROINES. HERE WALTER FLORELL BANKS WINTER ROSES ON VERMILION VELVET. BONWIT TELLER, PHILA.: ADDIS: KERR'S. BARBARA GOULD'S "LILTING RED" LIPSTICK, "LILTING PINK" POWDER

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A hat that is a hat

This is not the season to clap a pretty cliché on your head, snare it with veiling, and call it a hat. This is not the autumn when you will meet your hat coming down every street. This is the Individualist's field day. Mass psychology in hats is dead. Incessant repetition is out. There's a hat for every face this year, practically a different hat idea per capita.

Inexcusable only...is the inconsequential hat. For hats are 100% hats again. A turban is now more of a turban—see how much more lift there is in that example opposite. A beret is more of a beret. Often it puffs out into a soft, crushable affair that one milliner calls a "soufflé." A feather hat is more of a feather hat—like that beige sailor with nearly four-and-twenty blackbirds, or the sailor blanketed with white ostrich. A cloche is more of a cloche—higher and deeper. A fur hat is more of a fur hat—see that boldly imagined one of broadtail on page 76.

It will be a rare hat that will be too much of a prima donna for street wear. Of all the hats on the next five pages, the only one that shouldn't see daylight is the white ostrich. No black street suit is too strict for that draped hat of bronze satin or the platter of plaited velvet and satin in vin-rosé shades. Midday is not too early to put on that vermilion velvet bed of roses on the cover. And those high, but head-hugging turbans and cloches will stay on in a subway as well as a snood.

After dark there is even more *hatissimo:* mushroom toques of white ermine, jewel-embroidered turbans, dramatic swirls of coq and plumes, and one wonderfully twisted turban of shocking-pink jersey created to top a muffling pink jersey blouse and black brocaded skirt.

RAWLINGS

TURBANS AGAIN—WITH A NEW BUILD UP. BROWN FELT BY SUZANNE ET ROGER. I. MAGNIN; MARSHALL FIELD

DRAPERY AGAIN—SATIN RIBBON SWIRLS ON A BLACK VELVET TOQUE. BY TATIANA DU PLESSIX OF SAKS FIFTH AVE.

WINGS AGAIN—ALMOST FOUR-AND-TWENTY BLACKBIRDS ON A BEIGE FELT SAILOR. BERGDORF GOODMAN ORIGINAL

DRUM OF FELT, CARAMEL VEIL: JOHN-FREDERICS

PLATTER OF PLAITED VELVET AND SATIN: BRAAGAARD

BRONZE SATIN CHOU-SAILOR: SUZANNE ET ROGER

CHECHIA OF BLACK BROADTAIL: HATTIE CARNEGIE

RIBBON TURBAN: TATIANA DU PLESSIX—SAKS FIFTH

GREEN FELT PORK-PIE, COCARDE: HATTIE CARNEGIE

RAWLINGS

PLUMED WHITE SATIN SAILOR: SUZANNE ET ROGER

HIGH CLOCHE OF MUSTARD FELT: HATTIE CARNEGIE

After four years on our own—where do we go from here?

X-ray of American fashion

Q *Where is American fashion now, after 4 years on its own?*

A For four years now—ever since Paris fell in 1940—American fashion has been on its own. No competition has threatened it, no rivalry thwarted it, America has been the only candidate in the field. And now perhaps it is only healthy to take an inventory, to see where we stand. What has been accomplished? How has American fashion survived the test? Has there been any original thinking? Has any new Vionnet or Alix arisen? Do American women take our clothes because they love them, or because there's nothing else? Would they take them if French designs were available as in the past? Will they take them as enthusiastically after the war?

Q *How has the war affected the fashion industry?*

A The fashion industry, like every other great industry, gladly put at the Government's disposal all its great organizing abilities and the tremendous machinery of its factories. The uniforms it has made for the fighting forces have never been equalled—in quantity or quality—in the history of the world. The WACs and WAVES, SPARS and WASPS give evidence daily that good fabrics and good tailoring were G.I. requirements nobly lived up to.

But perhaps no other great industry has been less vitally touched by the needs of war than the fashion industry. A number of its talents have joined the armed services, some shortages have stymied it, but on the whole there have been fabric and labour enough to supply both army and civilians. The Man-Power Commission still allows enough labour to make more dresses per capita than any other country in the world ever had in peacetime. L-85, it is true, limited the yardage, but a very generous limit it is. And no limit was placed on ideas, imagination.

Q *Is it true that the demand for better clothes has increased?*

A One by-product of the war has been a distinct advantage to the fashion industry. Never have women been more clamorous for clothes of better quality. Convinced that the good, the enduring, the lasting coat or shoe was the best buy during wartime—women have never been more appreciative of, or more receptive to, better design, better workmanship. A golden opportunity existed for the fashion industry to strengthen its position in original design, to experiment, to try new ideas—a new approach to design. Perhaps fearful of seeming to violate the spirit of L-85, the industry produced no notable inventions. But limitation of fabric has never needed to stymie original thinking. It is regrettable that with the often-proclaimed desire for fashion leadership, we have remained a nation of followers—following the line of least resistance. Wearable, pretty, well-made clothes in abundance. But original thinking in design—not so abundant.

Q *What about the move to make New York a "World Fashion Centre"?*

A There is a great deal of paper-talk these days about the "Fashion Centre of the World," and the "Fashion Centre of America." Mayor LaGuardia proclaims that New York's fashion is the biggest and the best. And now there is a proposal for a great "Fashion Centre" in New York—a $75,000,000 block of super-colossal buildings which shall house the fashion creations of the city and which shall presumably clinch the matter forever as to where the best fashion is made.

But no real estate project can guarantee leadership in creative design. Architecture doesn't generate fashion ideas. Calling ourselves fashion leaders does not make us so. We are enough of a nation of politicians to know that self-nomination does not win an election—it takes votes for that. Whether America or New York is ever the world fashion centre will depend upon the originality and quality of its designing.

There is a certain confusion in the public mind which associates the size of our fashion business with the inventiveness, the creative spark which generates design ideas. A distinction must be made between a "creative centre" and a "production centre." New York today, is certainly the production centre of fashion. At its peak (in 1929), New York made most of the country's clothes. In recent years, other fashion production centres have sprung up; and now—although New York's volume has not gone down—its percentage of the nation's fashion business has decreased. This has shaken New York out of its complacency, and set in motion projects for this "Fashion Centre."

Q *Are there any other American claimants for fashion leadership?*

A Yes, there are several other manufacturing centres which are trying to develop and become known as design centres. The largest of these (in point of volume) is Chicago. Next is Los Angeles, with a very active Chamber of Commerce, the important designer Adrian, the impetus of Hollywood, and "all-year" sunshine. San Francisco, Seattle, Minneapolis, St. Paul, and Boston are also in the field. Kansas City and St. Louis have concentrated largely on Junior clothes. And the latest hopeful is Dallas, Texas, with a dozen or so makers, a fresh young ambition, and a newly sponsored school of design at Southern Methodist University.

Although all of these markets antedated the war, their business has greatly increased since 1940, partly because of labour conditions and transportation problems. They are aware of the part the war boom plays in their growth and are anxious to become permanent factors in the national fashion picture.

Q *Isn't there room for more than one "Fashion Centre" in America?*

A Instead of looking across the continent at one another with slightly suspicious eyes, we should welcome a good thing when we see it, no matter where it comes from. We cannot make a design centre by decree; whatever part of this country, or of the post-war world, deserves to be the design centre will be. We won't help our industry, our country, and ourselves until we free ourselves of local bias. Whether a fashion has a Western accent, a Middle-Western, or an Eastern —it *(Continued on page 124)*

HATS AGAIN (opposite)
Feathers again, flowers again, one-hundred-per-cent.-*hat* again; here in black silk velvet with plumes and roses in turning-leaf colours. The hat, sable scarf, "77" lipstick by Reine. Hat at Nan Duskin; Erlebacher; Ransohoffs also. The jewels are by John Rubel. The Picasso mural is in the collection of Princess Gourielli

RAWLINGS

MINK MUTATIONS

WHO'S WHO IN FURS

ALASKA SEALSKIN, born and bred: Pribilof Islands, Alaska... under the auspices of the U. S. Department of Interior. This year's catch of 21,841 pelts sold at public auction in St. Louis, June 18. Sleek, deep-pelted beauties...three complexions: black, Matara-brown, Safari-brown. See a Safari-brown Alaska Sealskin tunic coat on page 84. Expect to see Sealskins in their prime this season as stoles, cylindrical capes, short coats, ascots, muffs.

AUSTRALIAN OPOSSUM, born in Eastern Australia and Tasmania. Favourite food: the leaf of the peppermint gum tree. Favourite infant-transportation: mamma's pouch. Favourite after-life: a soft, warm greatcoat, now with considerable prestige. See page 83.

BEAVER, born in Canada, Rocky Mountain States, in special colonies east of the Mississippi. Beavers were the colonist's first article of trade. (A pile of beavers high as a musket brought *one* musket.) But, First Family or not, Beavers are being outnumbered by Nutrias imported from South America. Among the furs paying Beaver the Sincerest Flattery are: Beaver-dyed Skunk, Beaver-dyed Australian Opossum, Beaver-dyed Coney, Beaver-dyed Mouton. See Bona Fide Beaver in impressive greatcoats, full length capes.

BROADTAIL, 90 per cent. of all little Broadtails are born in Afghanistan. They are the pelt of the day-old-lamb. The heavier the fur, the better the marking, the better the wearing. Be skeptical of so-called "Unborn Broadtail." Very little of it actually exists. Too often it is a term used to cover inferior pelts. Broadtail's future is as bright as a beautiful débutante's in a good season. It is the perfect fur for the snug-tailleur jacket, for the long, slim cape, for fitted or free full-length coats often combined with satin.

CARACAL. Chinese Caracal is a War Casualty, just as are Chinese Ermine, Mongolian Kid.

CHINCHILLA, a fur with full U. S. Citizenship (after more than ten years of breeding). The U. S. pelts compare favourably in texture and colour with the costly skins that used to come from high in the Andes. While domestic Chinchilla is now bred at sea-level, it is still a rarefied-atmosphere luxury fur in price and fragility.

CHINCHILLA CONEY. Feathery salt-and-pepper offspring of a Black Hare and a White Hare. Originally a French experiment. Now a common occurrence in California, where the little half-breeds get good food, vitamins, excellent care. Chinchilla Coney makes really good, very pretty short coats, relatively inexpensive.

ERMINE, SUMMER (Natural Brown Weasel). Beautiful Pennsylvanian...also a favourite son of Ohio. Watch its return to favour with the whole family of blond furs. Summer Ermine, as you can see on page 83, is a perfect fur for the new short coat.

WHITE ERMINE, Summer Ermine's white Russian brother is already visible as a romantic trimming fur, precious accessory adjunct (Page 101).

FOX. Where are The Little Foxes? Black Fox, shining and long-haired made into a long serpentine stole combined with black satin, is a favourite escort for afternoon dresses, slim dinner and theatre costumes. The Smartest Foxes, whether they be Silver, Silver-Blue or Platina (your choice depends on your colouring and your purse), combine to make a two-skin scarf that wraps high around the throat and leaves a path of fox back and front. Notice that all foxes this year—top-quality foxes—are lighter in colours. More silver in the Silver Fox. More blond and silver in the Silver Blue. More Platinum in the Platina.

The Norwegian Natural Blue Fox is having an exciting time getting here. Norwegian Foxes have somehow been transported to Sweden, where they are bred, pelted, flown by plane to England. Flown—three-at-a-time, in long paper envelopes directly to the care of a New York bank.

KOLINSKY, native of Northern China, Siberia. Chinese Kolinsky is not getting passage. Russian Kolinsky is available in limited quantities, and is so expensive that its value as a stand-in for Mink no longer exists. Women would rather buy Mink, have Mink.

(Continued on page 122)

What's new in furs—next 4 pages

Opposite: These five pelts are natural mink. None bleached. None dyed. This is the way they came into the world. This is a Pre-view. Top-to-bottom: Silver Blue (enough pelts for a few coats). "Natural" Mink (plenty). White Mink (one coat). Sable-colour and Frosted Mink (sample stage). All pelts from Mutation Mink Breeders. Lavando gloves; Stern's. Nice with mink—Dana's "Platine" perfume

...colour news in the classic fur

PENN

NEWS IN pale furs

JOFFÉ

WHITE NUTRIA...dazzling product of fur eugenics in the Argentine. This coat has only six sisters in the world. Three-quarter greatcoat on a grand scale. High-wide notched collar. Deep, wide armholes. Wear it casually, wear it with white, with blond clothes, with black. Russeks; Neiman-Marcus; Bullock's-Wilshire

OPOSSUM—natural Australian, 33-inch top-coat. Feathery, blue-grey fur with white markings, "let out" like mink. Collarless with muff-wide sleeves. From Jaeckel

BLOND MINK, chiffon-weight. Simple as good minks should be. 38″ long. Mink-cuffed gloves. Esther Dorothy

SUMMER ERMINE...handsome revival in the growing favour for blond furs. Three-quarter coat, full-length sleeve. Gunther

WHITE LAMB, processed—South American. Modest-money night-and-day coat. Sash to belt it like a tunic or be a collar-bow. Bonwit Teller

FUR NEWS shortcoats

OPPOSITE: Sleeves that you push up at night, push down by day—as here. Russian-broadtail, braid-bound; Maximilian

BOW-TIE—neckline news on a finger-tip Nutria coat. It hangs straight and free. Up-or-down collar. From Henri Bendel

SHORT BOX—new 25″ length in furs. Broadtail Persian Lamb, braid-bound. Chin-high collar; at Revillon Freres

FITTED TUNIC—news in Matara brown Alaska Sealskin. 36″ length. With or without belt; from Gunther

FUR-ON-FUR news. Here mink borders Persian Lamb (Hammer Brand). 33″ Ritter mandarin coat at J. W. Robinson

JOFFÉ

LUMBER-JACKET of ocelot. Returning silhouette that is good news for the young and hipless. For town, as a suit with a tweed skirt; for school; for ski week-ends. Notice how bright, decorative, supple the fur; notice the gathered-in shirtwaist sleeves, soft blouse. From Bonwit Teller; The Blum Store; L. S. Ayres

DISSENTING SLEEVE. FIRST, BLACK SLEEVES ON FAWN—JOSEPH HALPERT DRESS OF BIANCHINI FIBERSET RAYON CRÊPE. $45. SAKS FIFTH.... SECOND, BRONZE SLEEVES ON BLACK WOOL. $60. LORD & TAYLOR

MUFFLING NECK AND SLEEVE-CONTRAST—BOTH, OF RED SILK VELVET, SET ON A SHORT BLACK WOOL SHEATH. COMPLEMENT TO THIS MUFFLED-UP LOOK: THE HIGH-SWATHED GROSGRAIN TURBAN. HENRI BENDEL ORIGINALS

Landing tomorrow: Enemy beach

What American soldiers feel and talk about and pray for, during the yellow, South Pacific night

By Hobert Douglas Skidmore

[EDITOR'S NOTE: *Hobert Skidmore, thirty-four years old, is a Technical Sergeant, who was, until recently, with an Army task force in the South Pacific. There he wrote this article. Now he is stationed in Honolulu, writing for the Army. He came into his own explaining the way soldiers think. Houghton Mifflin is publishing this month his first novel, "Valley of the Sky."*]

THE moon seems to stand still. Its soft light spreads over the incessant Pacific, the pale beach, and up across the full brown tents. In the soft, unreal night, the shelters look like orderly, abundant shocks of corn.

By the barbed wire near the beach, a rangy soldier lies on his back, his banjo on his stomach, and awkwardly strums at the strings. He picks out single notes and sends them whining and detached into the honey-coloured night. In all the tents, men check and recheck their equipment. They squint darkly into the full gleam of their rifle barrels, and nervous fingers count and recount cartridge clips, feeling them now as instruments of death. They unsnap and reclose their first-aid packets, abruptly aware of their worth. They shoulder the weight of their field packs and want to write letters home and can not.

We are going to land on an enemy-held beach, and nowhere in our lives have we been told everything that might happen. No one could know that. Now, suddenly, we are no longer buds, but individuals, strangers, moving about in the curiously yellow night. We have no words for one another, for our questions are turned inward, and the things we do are meant to conceal our questioning.

It is a winter's moon on a tropical atoll, enticing and yet fearful with its unfamiliar, revealing light. A soldier takes his clarinet from his musette bag and comes out and sits down near the banjo player. They sit close to each other, feeling out the notes, but not speaking. They experiment with the opening notes of a dozen songs and let them float away. They look at each other, and, though they have soldiered together for months, they speak only through their instruments.

The clarinet begins a ballad of the plains, the melody lonely and slow-moving as a man wanders in the prairie night. The banjo picks it up quickly, and the music spreads outward, shaping our release.

High above us bombers pass in the sky, humming like instruments fixed in the night.

I move over to the barbed wire that fringes the beach. We all stay by ourselves, wondering how it is going to be with us. We know how to go over the ship's side and down the rope, we know the agonized rendezvous and the things to do when we hit the line of departure, we know how to peel to the right and left as the landing barge door hits the beach. That will be the moment, that one moment as the door falls loose and we stand there waiting. That will be the moment when it can be like shooting fish in a barrel. We will hit running, and we will never stop until we have crossed the bare beach and taken cover. There is no way of telling what will be in the cover, but we know how it will be on the beach.

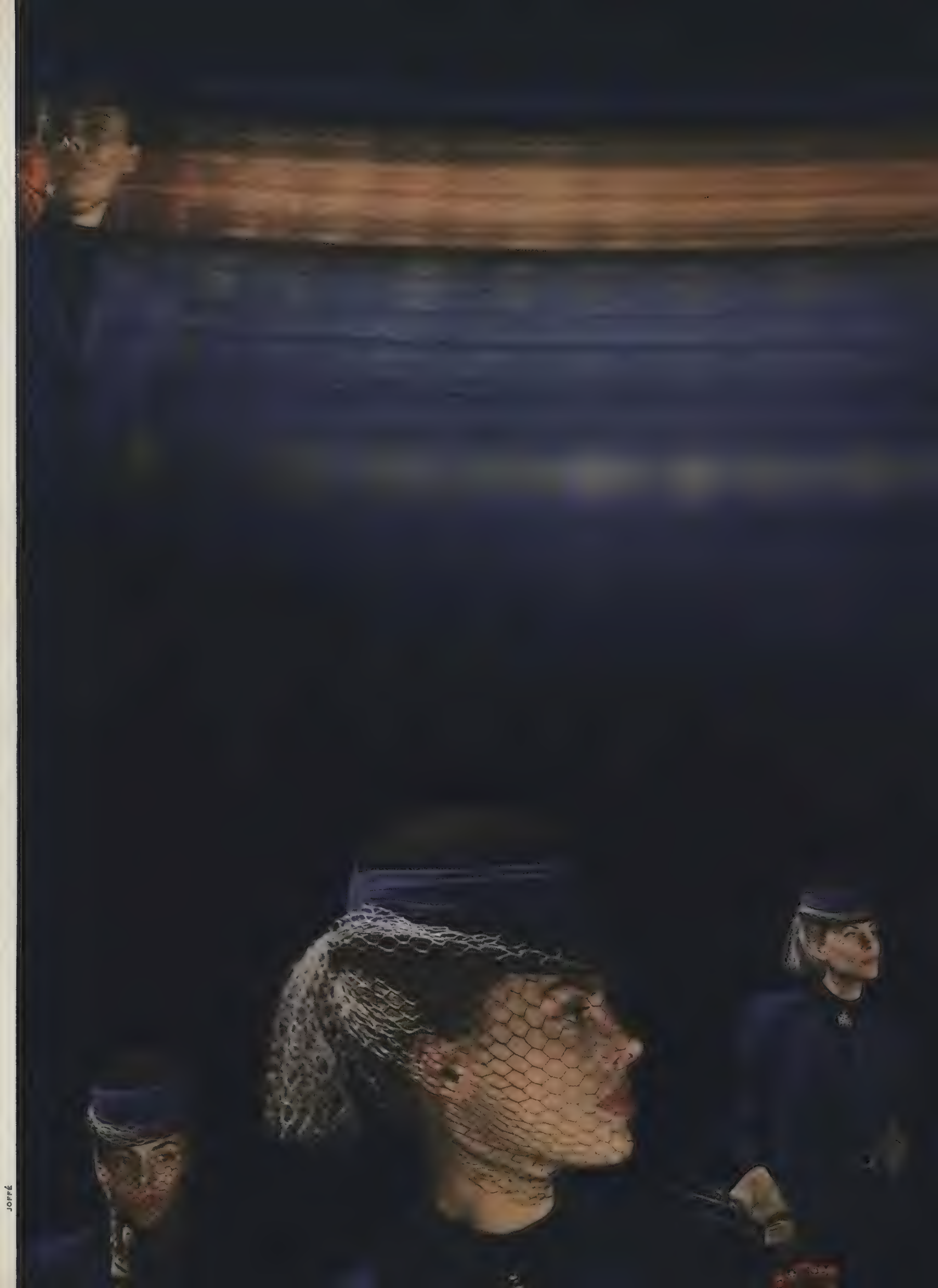
One by one, men come out of the tents and move cautiously toward the music. They are playing "My Old Kentucky Home," and the clarinet is soft and blue like a young Negro whose memory holds tragedies he has inherited, but never felt.

"...for my old Kentucky home far away..."

I look out where the white breakers snap at the edge of the disappearing water. I think I know how it will be with me. I can recall so much in my life which was wrong and senseless that it doesn't seem to make a hell of a lot of difference. The things I love I haven't seen or felt in eighteen months, so they do not matter greatly, either. I can say to hell with it, and forget it, and that is the simple sum and total of all of it. I am sitting here on the beach, ready to go out, and that is what it adds up to. No day, no action great or mean, can change that fact. I think that if I had known it would end up here, life would have been greatly simplified. But the good and the bad, spilled in together, produced me waiting here in the unearthly night, and you can sing a thousand more songs for the old Kentucky home; it will still be me, sitting with my back to the barbed wire, waiting for that moment when the coxswain signals that we are hitting the beach. Then we will go in. Now, it is easier to say to hell with it. Much simpler.

Leaning on one elbow, I watch the knot of men around the music. They are singing spirituals now, or humming them. Private Jimmy Withers, the young guy with the close blue eyes and the curly blond hair, Jim Withers from Macon, lies *(Continued on page 130)*

THE BOWLER (opposite), high-domed, curling-lip-brim of black felt, sashed in blue jersey and veiled...one of the new no-cliché-hats for autumn. This by Hattie Carnegie. Strict silhouette suit of royal-blue tweed: Altman. Both at Himelhoch's; Frost Brothers



JOFFÉ

TONI FRISSELL

Madame Jacques Balsan

Formerly the Duchess of Marlborough, she was Consuelo Vanderbilt

The Vanderbilt Ball of 1883

By Frank Crowninshield

How Mrs. W. K. Vanderbilt—Madame Balsan's mother—set a new standard for entertaining in America. Details of a costume ball—held in a French château on Fifth Avenue—which saw the launching of the Vanderbilt family in society

IN one respect our portrait of Madame Balsan does her but scanty justice, for the reason that, in actual life—say in touring a golf links, on a bathing-beach, at a dinner, or playing a rubber of bridge—she seems younger and more energized than the negative suggests. Fate, however, has made it difficult to trust her seeming juvenility for the reason that, but a few months back, her son, the present Duke of Marlborough, was inconsiderate enough to become a grandfather.

Madame Balsan was the only daughter of William K. Vanderbilt (head of the New York Central, and patron of opera, painting, the theatre, racing, coaching, and yachting) and a great-granddaughter of the old Commodore. She was but six when, on March 26, 1883, her parents gave the elaborate costume ball, which opened their new château at Fifth Avenue and Fifty-Second Street—a replica, in miniature, of the Château of Blois, where Louis XII. was born and Margaret of Anjou married. But, despite her youth at that time, Madame Balsan must remember many of the perturbations to which the masquerade gave rise, particularly as it was the means of casting her parents, as well as her three uncles and four aunts—upon the troubled waters of New York society.

She must, for one thing, remember that the ball could hardly have proved so resounding a success had it not been for the aid of Lady Mandeville, a distinguished Cuban-American lady for whom Madame Balsan, herself, had been christened Consuelo. For it was Lady Mandeville who conceived the idea of the ball, who scrupulously supervised the list of invitations, and who helped Mrs. Vanderbilt receive the seven hundred masqueraders once they had driven to the château in their broughams, landaus, victorias, barouches and—in the case of the needier bachelors in the Union and Knickerbocker Clubs—in humble hansom cabs.

Lady Mandeville, for one thing, made sure that Mr. and Mrs. August Belmont would attend the ball, since their influence in New York society had for many years been of the most far-reaching order. That was in part due to the fact that Mrs. Belmont was the daughter of Commodore Matthew C. Perry who *(Continued on page 118)*

Mrs. W. K. Vanderbilt, in 1883. Madame Balsan's mother, as a Venetian Princess, at her costume ball

Lady Mandeville, (later the Duchess of Manchester), Mrs. Vanderbilt's aide at the ball

Mrs. August Belmont, daughter of Commodore Perry, and leader of New York society in the '80s

MADAME JACQUES BALSAN...and her husband, a Colonel in the French Air Force, have lived much in France. But, since the war, the Colonel has been on active duty here, while Madame Balsan has devoted her time to such charities as the Children's Committee of the Coordinating Council of French Relief Societies. Her elder son, the present Duke of Marlborough, is a Lieutenant Colonel in the British Army; while her younger is Lord Ivor Spencer Churchill

FRANCE

"When shall I see, when shall I see, God knows!
My little village smoke; or pass the door,
The old dear door of that unhappy house,
That is to me a kingdom and much more?
Mightier to me the house my fathers made,
Than your audacious heads. O Halls of Rome;
More than immortal marbles undecayed,
The thin sad slates that cover up my home;
More than your Tiber is my Loire to me,
Than Palatine my little Lyré there;
And more than all the winds of all the sea
The quiet kindness of the Angevin air."

By Joachim du Bellay
Translated by G. K. Chesterton

NORA DUMAS

CECIL BEATON

BEAUTIES IN ENGLAND

Four actresses of London, who are, in whatever production they play, the delight of the American Forces

Editor's Note: Here Margaret Webster writes about four beauties who have held stage centre this year in London. Miss Webster was actress born, the daughter of Dame May Whitty and Ben Webster, but her talents are varied. As director and producer, hers were two of this year's Broadway hits, "The Cherry Orchard" and "Othello."

Norah Swinburne's nostalgic grace as the wistfully romantic Natalie in Turgeniev's "A Month in the Country." For many years she became entangled with the criminals of modern drama, and suffered the pangs and perils brought upon her by unsuspected villains. She has also functioned equally successfully against a background of oak panelling and chintz covers in many English country houses, with the deeper facets of her very considerable gifts largely frustrated by the determination of managers to cast her as a "wholesome English girl."

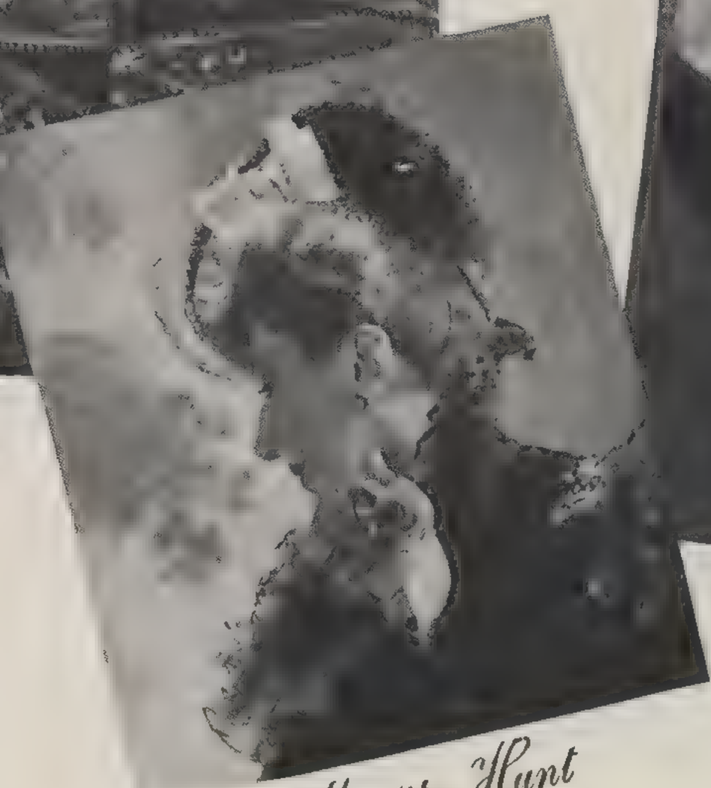
Martita Hunt has dash, a kind of witty, eccentric chic. Here she is shown as the designing Mrs. Cheveley in Oscar Wilde's "An Ideal Husband." She proved her ability in the high test of Chekhov's plays, "The Cherry Orchard" and "The Three Sisters"; subsequently, she became John Gielgud's leading lady at the Old Vic. Her style, her decisive high comedy touch, and wide range as a character actress have been variously displayed in modern plays and in many English movies.

Dorothy Dickson's peripatetic enchantment as the re-evaluated Helen of Troy in Eric Linklater's play "Crisis in Heaven." This charmer was born in Kansas City, Missouri. She first became known as a member of the Ziegfeld Follies intellectuals. During the 'Twenties, she migrated to London, where the English public immediately took her to heart. (Helen of Troy has launched a thousand fortunate argosies on London's theatrical seas; in this her latest, she anachronistically married Voltaire and gave birth to a British policewoman.)

Adele Dixon's ironic elegance as "Peace" in the Linklater play, "Crisis in Heaven." The decorative leading lady of Jack Buchanan's musical, "Between the Devil," her career included two seasons' playing at London's Old Vic. Thereafter, a series of modern comedies, including Priestley's "The Good Companions," brought Miss Dixon to musical comedies—in such successes as "Wild Violets" and "Anything Goes." Her fellow actors know her as a genuine "good companion," singularly devoid of the more tedious airs and graces of stardom, and the most receptive listener to the supposed witticisms of other players. A good actress, who is also a good audience, is a fairly remarkable combination.

By Margaret Webster

Norah Swinburne



Martita Hunt

Dorothy Dickson

Adele Dixon

ED MURROW WITH HIS WIFE, JANET

"This is London...

[EDITOR'S NOTE: *Lee Miller is an American woman, now a staff photographer on British Vogue, working in London. There she photographed, and talked with, Ed Murrow, at his flat; at his cramped, busy office, where he is CBS European chief.*]

VERY few people in England have heard Ed Murrow broadcast by short-wave to America, but we know him, like him, and respect him. He is a star in our journalistic constellation. He is quoted and referred to by people who know people who have short-wave sets. (Few in England have short-wave sets.) He is cable-quoted back from New York to the press here as an authority. You in the United States know why because you hear him.

A radio prophet is a man without face in his own country. Here in England he is without voice like the Mermaid in Hans Christian Andersen's fairy tale. His feet are firmly on earth; they carry him a few hundred yards from his flat to his office and a few hundred more to Broadcasting House at the odd and varied hours that make up your reception times.

Ed Murrow is literally tall, dark, and handsome. In a press comment on his winning of the Peabody Prize, he was also described as saturnine and elegant. Elegant, yes—he wears very good clothes with very good style, whether it's a pin stripe lounge suit, army uniform, or the open-necked shirt and tweed jacket I saw him broadcast in. Saturnine, no—he doesn't laugh very much and he doesn't interrupt people with wise cracks, but I've watched him smile. It starts in the back of his neck and creeps up over his scalp until first his eyes smile, and then his mouth, and there's nothing sluggish or gloomy about that.

I went to Ed's 7:30 P.M. Sunday broadcast; that's lunch time to you. We threaded our way past guards, pass examiners, steep dark stairways, and things to trip up the uninitiated, arriving at a small room the size of a large closet. There were a grey-blanketed iron barracks bed for the duty officer, several telephones, a clothes-horse, a filing cabinet, and a jug of ice water on a tray. A thick door with a glass panel just above eye level led into another room the size of a small closet. Ed was sitting at a desk smoking a cigarette instead of his pipe. His back was toward two men who were introduced as the chief engineer and the censor. Ed had earphones but wasn't listening. Suddenly a voice from New York bellowed "Hello, Ed." There was "Hello" all 'round and Ed repeated the time given—48 and thirty seconds leeway if he chose—silence from the other world —general conversation among us, with Ed's eyes angled up at the clock which clunked off the seconds like British salutes. Nobody said shush or raised his hand for silence; Ed just leaned forward and said, "This is London."

A bomber pilot flies his plane "with the seat of his pants" to tell him whether he is slipping or skidding; Ed Murrow broadcasts "with the seat of his pants" and wing-talks with his right hand, pointing, circling his forefinger and putting in commas with steep left banks and right chandels. All the vocal "hamminess" that some newscasters have is sublimated by Ed in these inaudible calisthenics. He doesn't raise his voice or scream or talk faster. He has none of the tricks of the story-teller or the hesitations and speed gears of the actor. There are no crescendos, diminuendos, largos, or pizzicatos marked in on his script. There is no more writing on his page than meets the ear.

Ed is about the hardest-working man in London. Besides being his own reporter, he is also manager of the three ring circus which is Columbia Broadcasting System. He arranges equipment, facilities, assignments, bed and board for several radio prima donnas. He fights for gadget priorities in two countries and casually guinea-pigs them himself while on a combat trip. He keeps personal contact with "authoritative sources," researches his own politico-historical backgrounds, and rounds off his week face down in a bomber nose over Berlin.

Most radio reporters start at the bottom and strive to become the chief of bureau. Ed started as boss and, by fortunes of war, became a broadcaster.

He was born thirty-seven years ago on a North Carolina farm and when he was thirteen moved to the State of Washington where he worked summers and evenings in the forests to help himself through school. From Washington State College he went to the University of California, was president of the Student Government, and, on graduation, became for two years president of the National Students Federation of America. This would be enough to wreck the life of an ordinary man, but not Ed Murrow. As Assistant Director of the Institute of International Education, he worked in London, Paris, Berlin, and Geneva, and familiarized himself with the people and politics of pre-war Europe, although he is no linguist.

In 1932, he was lecturing in New Orleans at a student conference and met Janet Brewster *(Continued on page 126)*

The most famous American news voice, delivering eye-witness reports, and non-hysterical facts, Ed Murrow of CBS

By Lee Miller

Ed Murrow ready"

LEE MILLER

ED MURROW TYPING A BROADCAST IN HIS LONDON FLAT...AT THE OFFICE HE WEARS WAR CORRESPONDENT UNIFORM

Coats preferred

Some seasons, your coat is the steadying influence of your wardrobe, a sort of non-committal, reliable, dignified, family-friend affair; nice background for any dress or suit excitement you might have; unobtrusive, undated, unlikely to cause a single heart flutter (either yours or anyone else's).

This year, it's different. This year, you will probably be choosing your dresses as a background for your coat, instead of that perfectly innocent vice, versa. This year, you will buy a coat only if you need it, of course, but just because you need it, you are not going to feel wicked if you derive pleasure from it. Completely exploded is the theory that only a dull, uninteresting coat lives forever. A distinguished, interesting one (we don't mean bizarre) lasts as long—if not longer.

Not since American fashion has been on its own have we seen so much able attention paid to a coat *per se*. 1945 coats have all the sterling virtues—but something else: distinguished colour, unblushing flattery, a very plausible line, and, often, a twinkle in the eye. Wouldn't a short, flaring, red top-coat, faced generously with civet, make you feel more like getting up some grey November morning? Wouldn't a yellow tweed lumber-jacket, lined with nutria, give you a certain warm assurance that means money properly spent? Wouldn't a nutria-coloured tweed—with entire sleeves and wide side panels of nutria—say "Yes, I'd like to be remembered."

There are five kinds of cloth coats which this year you will want to consider, look at, and probably try on before you settle down to your best-friend-for-the-winter affair. Each of them is a logical development of coats that have gone before. Some are furred, some are furless. The thirty per cent. fur tax *(Continued on page 129)*

Opposite. A rare black pearl of a coat to be worn with your furs—stole preferred. Diagonally-cut, diagonally-buttoned black Forstmann wool—as slimming to your waist-line as a ten-day diet (easier, too.) Nettie Rosenstein design; $165. Bonwit Teller; I. Magnin; Filene's

Right. Ermine-collared tunic-coat of Forstmann's black wool; wear it over a short or long dinner-suit; wear it with John-Frederics' ermine toque. The coat; $245. Lord and Taylor; Jordan Marsh.

Opposite. First: Straight, wrap-around coat of soft black Ducharne wool, the deep ermine cuffs the only accent. Rose Barrack coat design, $125. Bergdorf Goodman. Second: Night-and-day, wear-with-everything, warm-as-fur coat of red wool, with cuffs and facing of civet fur giving it sharp modernity; $250. Monte Sano design at Bonwit Teller. Right. All-day, back-belted coat of toast-brown Forstmann wool, Guardsman collar of otter. $185. Lord & Taylor; Marshall Field

PHOTOGRAPHED BY RAWLINGS AT THE MUSEUM OF MODERN ART

LITERATURE and the LENS

EUDORA WELTY

1

Few know that Eudora Welty, one of the finest of the young American writers, was once a professional photographer. These pictures of hers have the same dark, curiously psychopathic quality as the stories in "The Wide Net," which won for her the recent $1000 National Academy fiction prize

I took this snapshot in New Orleans on Royal Street one day, and the next minute a chorus of three old ladies on a balcony muttered—the same as asked me why. It is hard to guess why the act of taking a picture with a camera is always suspect. You can do all kinds of other things in public without a question being asked—but if you click your camera at something people from nowhere run up and ask "Why did you take that?"

Perhaps it goes back to atavistic beliefs that to carry off an image of something, or its picture, means you want to steal its soul. In Mexico a woman forbade me to photograph her baby because he had not yet been christened, and an eccentric old lady in Louisiana threatened to shoot me with her gun if I dared photograph a beautiful statue in her garden. It is clear that the fascination of a photograph of anything is that it imprisons a moment in time—and is that really different from stealing its spirit, its soul? Perhaps one does right to protest.

Yet this must be, in a sense, the purpose of nearly everything we do—certainly

By Eudora Welty

in the arts, painting and writing, we steal spirits and souls if we can, and in love and devotion, what do we do but pray: Keep this as it is, hold this moment safe? So in the lowly photograph we can do this to anything—a little boy walking fast in a shuttered street—with a little machine and the slightest motion of the finger. Photography is crude in itself, but the act of photographing is kin to something better and when we look at the little prints that come of it, we get a fine, unproportional satisfaction, as if we had netted a prize.

2 This photograph was made at my first sight of this house. A descendant of the original owner had gone looking for the place, taking me along, and we had seen the chimneys just at first-dark, after following a cedar avenue that curved up out of a dark ravine where the Natchez Trace once went by.

It was an evening in November or December, with a wind smelling of night-rain filling the air with blowing leaves and the clouds coming over the sky. It seemed haunted and beautiful at the same time—indeed much had happened in it. I expect it was haunted with that early happiness of houses built in its time, before 1810—a plain, Georgian, very hospitably designed house that would always hold a quality of vitality and of vivid happenings. The bricks, baked of the red clay of the place, were of a glowing rose that seemed to hold light on that first dark day we saw it, and in sunlight shone very splendidly on that quiet hill.

Spring would come and a fruit orchard would suddenly come to life down an overgrown slope, and the thick irises would show where a garden was, with roses gone to the wild blooming in countless tiny flowers in the tangle. Always the dark cedars were standing there, dark in every season, unchanging and tragically shaped by storm and years and very beautiful in their placement and significance, guarding the approach and the ruin. At last, with it all to the ground, I took some of the fiery bricks home and put them in my garden around a bed of spring bulbs.

3 In my town, other religious groups among the Negroes looked down on the Church of God in Christ Holiness, and I suspect with just a grain of envy, for that congregation surely had the best time. They not only danced, sang, prayed in the unknown tongue, and got raided, but they met oftener—four or five nights a week—and Holiness members were more sanctimonious out of church than anybody. They had signs all around their church saying: "Be Prompt," "Be On Time," "God Is On Time," but time had very little to do with their meetings, which were drop-in affairs of no settled procedure.

The preacher, shown here at the top, was a little man, jet black, with monkey features and antics. He played the banjo, both solo and as accompaniment, and as a sort of gong—with single, abrupt twangs when he wanted attention or appreciation. He preached strolling around, up and down the aisle. He was nimble and nimble-witted, he never let his flock get bored, and when he saw it getting restless, he would interrupt himself in the middle of a sentence to suddenly click his heel down sharply on the floor, call a word or a name—"Lazarus! Holy Lamb!"—and start a dance. He could also do a dance himself with the cymbals, and

2

handle a tambourine, rap it behind him with a neat kick of the heel. It was said he had two wives, one for sorrow and one for joy. His congregation was divided between the Sanctified (in white) and the Willing Workers, or W.W.'s (red and white).

The overlay of religion, or business procedure, over these rites, was intermittent. The minutes were more fascinating than any I have ever heard read, for they extended from the time the secretary sat down from reading them last time till the moment she got up to read them this time, beginning: "The secretary responded sweetly." Then she primly sat down and began writing again, until dancing took her.

The members always applauded the collection and announced the total, and all went to the preacher. They admired him for amassing wealth at their expense. He would brag and they would clap. He seemed, by his dancing and his random references to the fertility of the women and the fine fettle of the men, the abundance of rain or the threat of drought, to attribute to himself some of the oracular properties of the impudent medicine man of the country of his origin, and in this he was ever enthusiastically encouraged.

3

BALKIN

On Long Island Mrs. Rathborne plays with her children: seven-year-old Cornelius, six-year-old "Huide," and two-and-a-half-year-old Nancy Winship on the front lawn of Pelican Farm, their classic pink-red one-story, rambling brick house at Old Westbury

The three-ply

Mrs. Rathborne holds open house every Sunday afternoon for a group of WACs and Air Force officers stationed at nearby Mitchel Field

EVER since her husband, Major J. Cornelius Rathborne, Jr., first went into the Air Corps, Mrs. Rathborne, the former Nancy Huidekoper, has patterned her life on an equilateral triangle—wife and mother, business-woman, and manager of a working plantation. Dark-haired, a Virginian beauty, she has continued her husband's business. She spends two days a week in New York on office work; ten days out of every six weeks in New Orleans on the family lumber business; one week each month on Beneventum Plantation in South Carolina, run not only for fun but for profit.

In spite of all her activities, Mrs. Rathborne spends great blocks of time with her children at Pelican Farm on Long Island. Chintz-filled, this one-storied house is crowded with personal photographs, polo cups that her husband won as a seven goal man. There Mrs. Rathborne is her own chambermaid; plans a life that is organized but not regimented. She lunches with the children, plays with them, listens to their piano practising.

Brought up on a farm in Virginia, Mrs. Rathborne, who is a well-known horsewoman, runs Beneventum, at Georgetown, their thirty-five-hundred-acre South Carolina plantation, scientifically; cooperates with agricultural experts from nearby Clemson College. Up at six, she helps feed the animals, including the pride of the plantation, a fairly large herd of pure-bred Jerseys with a herd classification of 85.7 per cent. War has almost halved the number of farmhands, so even the butler is now an efficient head farmer. When guests come, he shifts back into his white coat to wait on table, an efficient helper in Mrs. Rathborne's busy triple life.

In South Carolina dressed in blue jeans and a sweater, Mrs. Rathborne talks to one of the workmen. Behind them, some of the pure-bred Jersey herd

life of Mrs. J. Cornelius Rathborne, Jr.

The Long Island grey-walled living-room, as comfortable as that of an English country house, with its crimson curtains, magnolia chintz of green, white, purple

A Saturday afternoon children's party—this one a birthday hay-wagon ride. On week-day afternoons, in Westbury, the children frequently drive in the pony cart with their mother

Mrs. Rathborne, who sees that the farm does experimental work, inspects the plantation's prize Duroc hogs. She also has chickens; raises tobacco, corn, and cotton

HUSTON

Swags of Spanish moss line the road to white clapboard, "Beneventum," in South Carolina. Built in 1840, its rooms are filled with Victoriana

2

1

Designs for dressmaking

Extra college credits to make and take to school. For instance, a snug, striped waistcoat, revolution from sweaters. A slim-as-a-charcoal-stick jumper with a paper-white shirt. All six are easy-going-sewing...easy as your elementary courses.

1. Finger-slim jumper, belted, broad-shouldered. Try it in black flannel. Design for Dressmaking, 5209. With a baby-collared blouse. No. 5069.

2. Shirt, skirt, and waistcoat combine. Scarlet classic of a shirt, No. 5094. Skirt, blue tweed, No. 5028. Waistcoat, in striped wool, No. 5187.

3. Simple dress with significant detail: tiny buttoned straps at throat and belt. No. 5202.

4. To make you wish for winter—a plaid woollen two-piecer. Slim skirt, windbreaker No. 5243.

5. Hip-pocket dress...Tattersall flannel. No. 5231.

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Chemise dress (opposite). Make it as you made your first doll dress: kimono sleeves, a belt to cinch it. Couldn't be simpler, smarter. Design 5234; dickey, 9352. Botany wool flannel. Schaffer belt. Cartier belt watch

FOR OTHER VIEWS, SIZES, SEE PAGE 134

BALKIN

VOGUE PATTERN NO. 5234

Simply Made for College

Vogue's JUNIOR FASHIONS

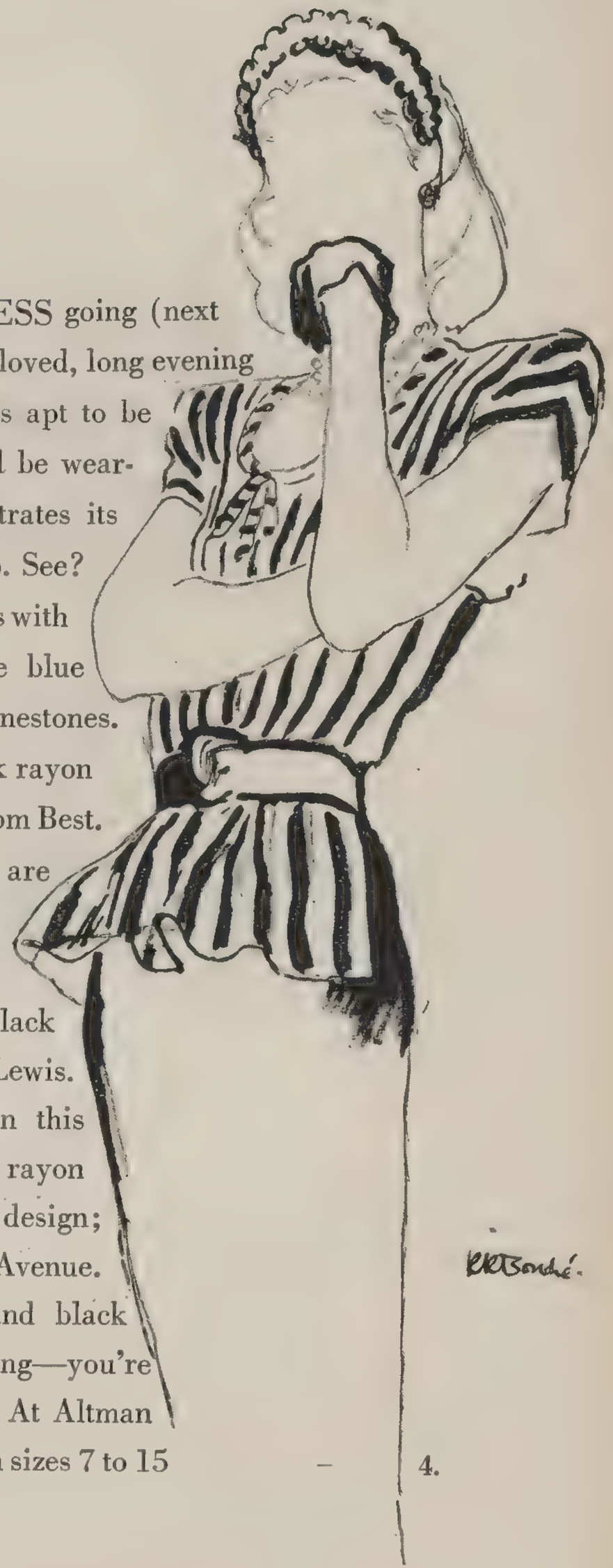
1.

2.

3.

FRANCES MCLAUGHLIN

THE BEST-DANCING DRESS going (next to a ballerina's *tutu*) is your beloved, long evening dress. But: nights when there's apt to be more talk than dancing, you'll be wearing a short dress that concentrates its dazzle well above the table-top. See? Junior Fashion #1. Short dress with above-board shimmer of pale blue rayon satin touched off with rhinestones. Slim-as-you-are skirt—of black rayon crêpe. In sizes 9 to 15; $25. From Best. #2. The sheer goings-on here are marquisette-lace, making for near-ball-dress formality. The rest—a short draped skirt of black rayon crêpe; $20. From Mary Lewis. #3. Pink beaded clusters on this front-peplum dress of black rayon crêpe. Young American Deb design; $25. Look for it at Saks Fifth Avenue. #4. Coming—you're pink and black candy-striped rayon satin. Going—you're solid black rayon crêpe; $30. At Altman • Junior Fashions #2 to #5 in sizes 7 to 15

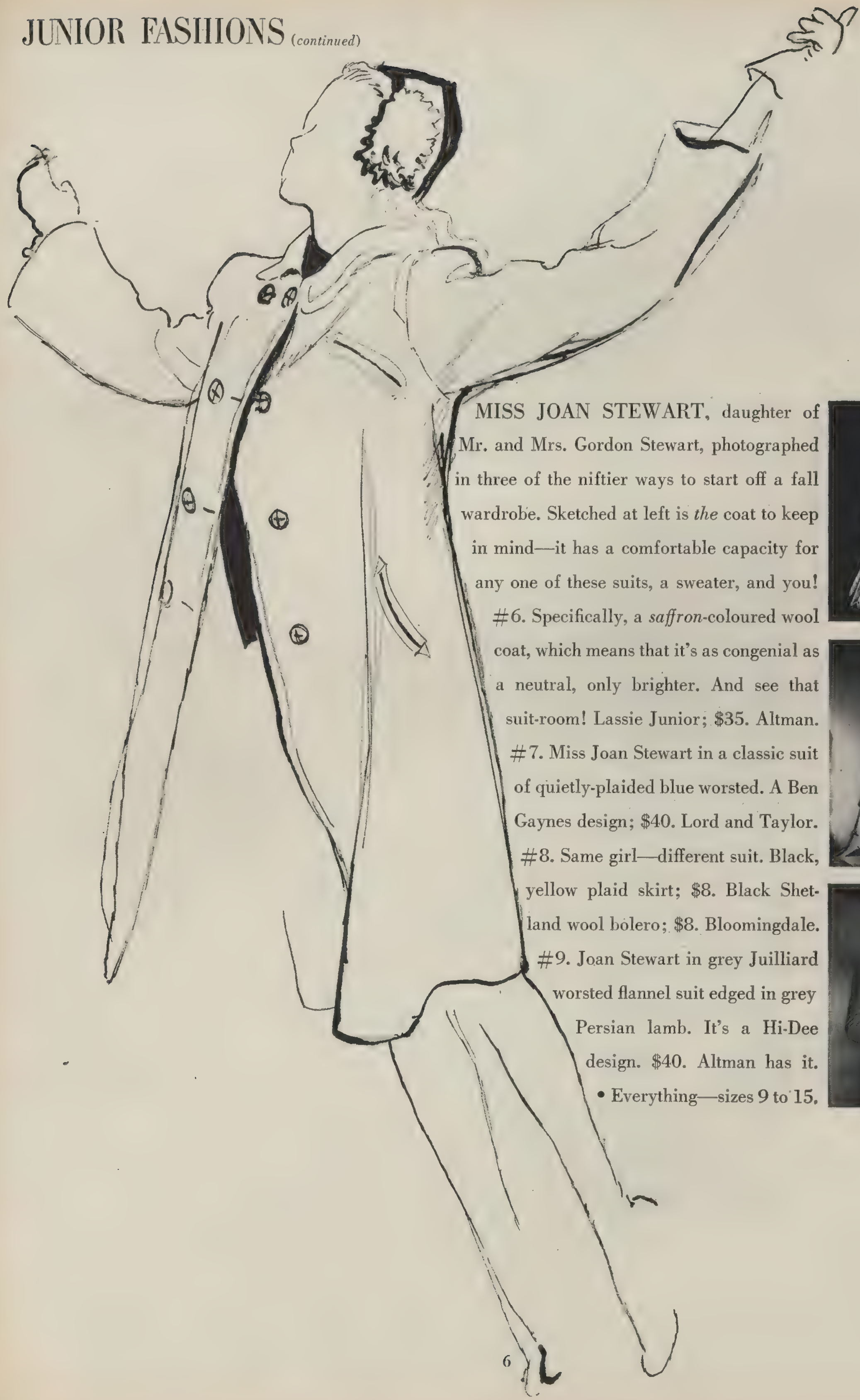


4.

OPPOSITE: #5. DREAM DRESS OF SEQUINS AND ENKA RAYON MARQUISETTE: $35. JAY THORPE • ALL DRESSES HERE ARE AT THALHIMERS; RICH'S. FOR SHOPS IN OTHER CITIES, SEE PAGE 132

PENN

JUNIOR FASHIONS *(continued)*



MISS JOAN STEWART, daughter of Mr. and Mrs. Gordon Stewart, photographed in three of the niftier ways to start off a fall wardrobe. Sketched at left is *the* coat to keep in mind—it has a comfortable capacity for any one of these suits, a sweater, and you!

#6. Specifically, a *saffron*-coloured wool coat, which means that it's as congenial as a neutral, only brighter. And see that suit-room! Lassie Junior; $35. Altman.

#7. Miss Joan Stewart in a classic suit of quietly-plaided blue worsted. A Ben Gaynes design; $40. Lord and Taylor.

#8. Same girl—different suit. Black, yellow plaid skirt; $8. Black Shetland wool bolero; $8. Bloomingdale.

#9. Joan Stewart in grey Juilliard worsted flannel suit edged in grey Persian lamb. It's a Hi-Dee design. $40. Altman has it.

• Everything—sizes 9 to 15.

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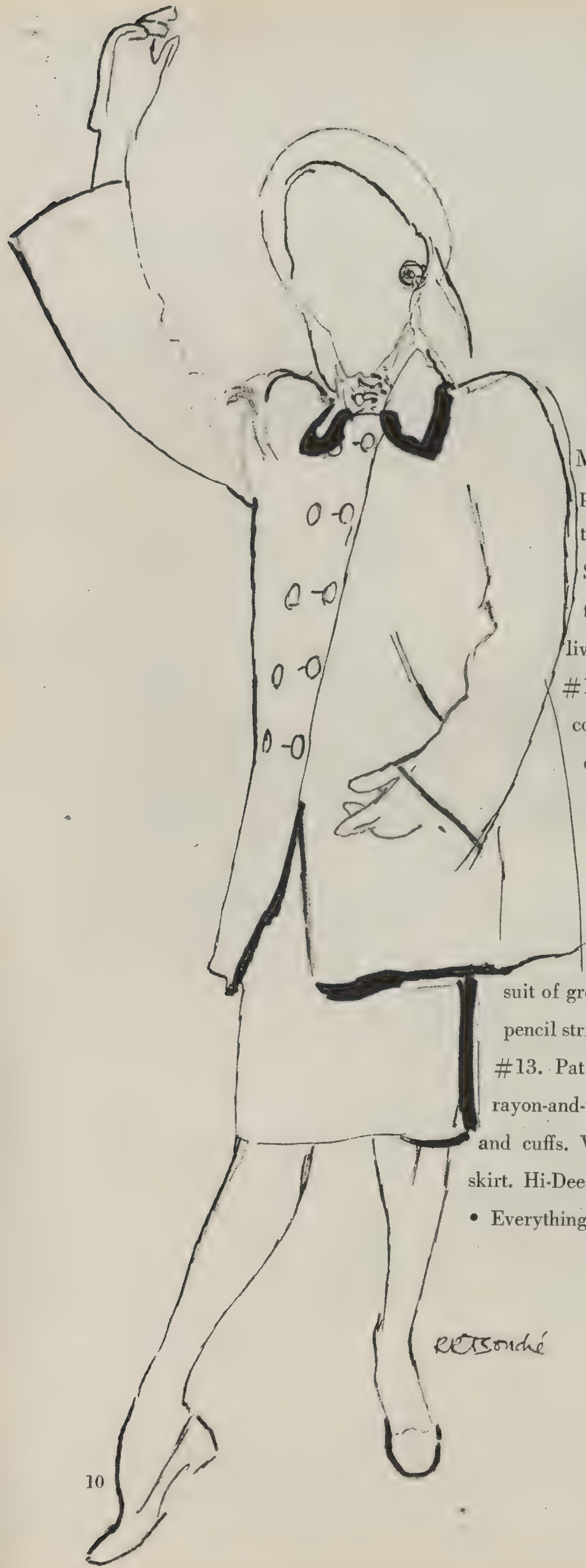
TONI FRISSELL



MISS PAT SCHAEFFER, being a pretty young ballerina who floats through the air nightly in "One Touch of Venus." She is photographed here in three also-talented costumes, any of which will find living room under the coat sketched here.

#10. Tops...literally. Wonderfully cut coat, calling all suits. Of grey Melton cloth with black braid on the flip collar. A Roxspun coat; $40. From Russeks.

#11. Pat Schaeffer in the trimmest sort of wool suit—black and white pin-checks; $55. At Bloomingdale.

#12. Miss S. wearing a nipped-in suit of grey Hockanum wool streaked with white pencil stripes. Roxspun suit; $40. From Russeks.

#13. Pat Schaeffer...a jumper suit of fuchsia rayon-and-wool Britton bouclé; black wool collar and cuffs. Very narrow black belt; very narrow skirt. Hi-Dee design; $25. Franklin Simon has it.

• Everything on this page comes in sizes 9 to 15.

11

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13

FRANCES MCLAUGHLIN

BOTH PAGES: FOR SHOPS IN OTHER CITIES, SEE PAGE 132

AT THE ENGLISH-SPEAKING UNION, JUNIOR NEW YORKERS ENTERTAIN ALLIED OFFICERS-ON-LEAVE

IN THE PORT CITY of New York, stop-over for Canadian, Australian, British, and American men at war, is the United Nations Officers' Club of the English-Speaking Union. It is a charming five-storied house devoted to the care and feeding of officers, with drawing-rooms, dining-rooms, library, showers, even a First-Aid Mending Center. (The Union has entertained 35,000 officers in two years.) These photographs were taken at the Wednesday night dinner and dance...where young New Yorkers (including some Arthur Murray teachers) do the pleasantest war work to date. ON THE DANCE FLOOR (OPPOSITE). Miss Joy Williams, talented ballet student, dances à deux in plaid rayon taffeta. Fashion #14. $30. Bendel's Young-Timers; Lindner Coy; Dayton Co. AT THE SNACK BAR (RIGHT). Mrs. John Burnett Russell, third, a recent bride, formerly Cynthia Lee, wears a striped-top dress of Crown Tested rayon taffeta with foaming net skirt. #15. Under $30. Franklin Simon; J. P. Allen; Montaldo's. Marvella pearls. Dresses on both pages in sizes 7 to 15.

• (For shops in other cities, see page 132.)

FRED R. DAPPRICH

Terrace on which Adrian the designer and his wife, Janet Gaynor, serve lunch

Magic in the Valley

Memories of fun and friends of the designer and his wife, Janet Gaynor

By Adrian

I SUPPOSE that every place that one loves holds some magic, and we definitely feel that there is magic for us in our valley. We live in the San Fernando Valley in California, about thirty miles from Beverly Hills. It sprawls between high hills, and the air is so clear it has the fresh just-after-the-rain smell. At night when we dine on our terrace, the stars hang low.

Janet and I, and our son, Robin, have just moved to another house in the valley, and who knows what the future will bring. But I like to think back on the many magic moments that we have had in the past. There was magic around when we entertained outdoors under low-hanging stars. There was magic in our friends, in their humour, their serious talk; there was magic in Nancy, our cook, who turned ration points into miraculous meals. Then there was my own magic, the rabbit-out-of-a-hat kind.

My magic depends more on the successful workings of ingenious mechanics than on any skill I might have. Therefore, the secret catch sometimes does not work, I find my thumb caught in the wrong place, and the water, instead of disappearing into thin air, disappears down a guest's neck. But that generally makes the guest feel superior to the whole thing, so she's pleased despite nearly drowning.

Janet—in the rôle of an extremely patient and slightly worried wife—waits eagerly, and at times victoriously smiles when the right thing happens at the right time.

I'll never forget Ilka Chase one night. At the end of a nerve-wracking evening of burning cigarettes being passed through her dress (leaving no marks)—and cotton snakes sailing out of jars—a door suddenly slammed, and Ilka just sat down and cried. I felt dreadfully about the whole thing and decided to give up magic forever—until another wave of it hit me.

We have a screen in the living-room behind which my magic sits. Janet prides herself in never having looked behind it. I'm not sure whether that is from self-control or a desire to forget the entire thing.

Into this valley, too, comes the magic of friends. When I am not putting them through the paces of my magic, they put us under the spell of theirs. Dali, by sign language and a form of ballet, took us into his magic land of Freud and art. (Because he speaks no English, our contact is wide-eyed French pantomime.) Clare Luce learned to dance the Varsovienne in our living-room one night—just as it is danced in New Mexico (the cow punchers call it the "Little Foot"). We've heard the magic of Katharine Hepburn's descriptions of her family. And Hedy Lamarr has explained to us some of the machine parts she has invented (quite a jolt to those admirers expecting only the heavenly body).

Dr. Lin Yutang and his wife have brought China very close with word pictures. Chris Kantz Scanavy, one of Europe's expert skiers, has shown us new ways to ski down the mighty Alps on the living-room carpet; and Jimmy Pendleton, his flair for pantomime as clever as his flair for decorating, has given us a five-minute performance of the musical "One Touch of Venus." Last year, its star, Mary Martin, told us of her dream—to leave the movies and return to the stage. We are delighted we had a part in encouraging her to make the jump.

There were the evenings when Artur Rubinstein and Ludwig Bemelmans kept us in hysterics with Rabelaisian tales of their experiences; when Elsie Mendl, at the drop of a hat, practically turned a somersault and stood on her head for long minutes.

There was the night that George Antheil played us some of the first dreams of his new symphony. No rabbits here, the real thing. And Stokowski told us he would give this symphony its first performance in New York. Then there was the Sunday morning we heard his great orchestra playing it over the radio.

Nancy has her own magic about food. They are all her own secrets and I would no more try to find out how she does her tricks with the stove than I would tell her how I do mine with the rabbits. But Janet has pried out of her the three recipes on page 136. She says that either the egg dish or the chicken make a very easy luncheon because they have all the things in one dish and only need a green salad and hot biscuits and a bottle of white wine to complete the meal. With my sweet tooth we always have a dessert. The peaches and custard is such a simple dish and yet all our friends enjoy it and never seem to get it at home. The custard and peaches should be served ice cold. Of course, a green vegetable can be *(Continued on page 136)*

⬅ ADRIAN'S TERRACE where he and his wife, Janet Gaynor, have entertained their many friends. Shaded by an enormous pepper-tree, it is furnished as an outdoor living-room, the rattan chairs upholstered in vivid printed cottons, brought back from Jamaica. Here, the long wooden table is set for lunch with turquoise casseroles put on pewter plates, and red-flowered mats. Eight primula plants flank a bird-cage of Bristol glass.

Fit for Juniors

Ever take a hem in your slip ten minutes before nine o'clock quiz; ever take a bulky tuck in the seam of your prettiest robe? Then, Junior, here's heaven. "Little"-figure, little-money lingerie—for private satisfaction Out of the Public Eye.

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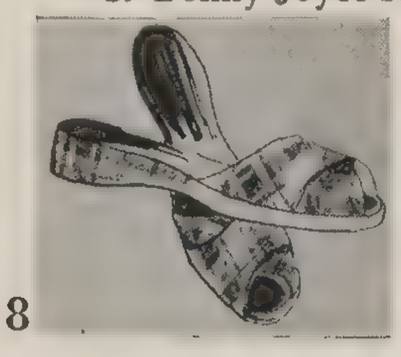
1. Pyjamas-check! Red and navy Tiny Tommies for you under five feet. Cotton and rayon fabric. $4. Altman.
2. Scalloped black rayon crêpe slip. Sizes 11-17. $2.25. Bloomingdale.
3. Pearl-buttoned study robe. Rayon fleece. By Dorian. 11-17. Stern's. $13.
4. Pippin of a nightshirt, blue-check rayon challis. 11-17. $4. Saks Fifth.
5. Less hoydenish—for your Other mood. Bur-Mil's rayon crêpe nightgown. $4. Sizes 11 to 17. Best's.
6. Rayon satin Barbizon slip, seamless sides. $3. 11-17. Arnold Constable.
7. Embroidered Mary Barron rayon crêpe slip. 9-15. Arnold Constable, $3.
8. Bonny Joyce scuffs. Hope Skillman cotton clan plaid, black-rayon satin lined. Full sizes only. Buy them for $2.50 at Bloomingdale



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7

Bonwit Teller

Philip Mangone

designed this weskit suit and magnificent topper exclusively for us in Philadelphia. Both in fine Forstmann wools, black with gold. Suit, 89.50. Topper, 98.50. Photo by Ruth and Geoffrey Morris

Philadelphia

FALL DECISION

for the woman who stays young

—yoke, border and columns of Persian on black wool. Sizes 38 to 46. 195.00

Lane Bryant

New York
Brooklyn
Philadelphia
Baltimore
Detroit
Chicago
St. Louis

THE VANDERBILT BALL OF 1883

(Continued from page 91)

had—somewhat regrettably—introduced the Western world to the Shoguns. She had been, even as early as the 'Fifties (when her husband was appointed American Minister to the Netherlands), a commanding figure in the polished world.

Curiously enough, two of Mrs. Belmont's sons, Perry and Oliver, also attended the masquerade. I say "curiously" for the reason that the former of them is still, at the age of ninety-four, a figure in the social life of New York and Newport, while the other son, Oliver—one of the most engaging of men—later married the Mrs. Vanderbilt who gave the masquerade.

Lady Mandeville was the daughter of Don Antonio Yznaga, a successful sugar-planter in Cuba. She had been christened Consuelo, probably for the reason that countless little girls, in the 'Forties and 'Fifties, were laboring under that name, so great had been the fame of George Sand's enchanting heroine. There was also, in the Yznaga family, a son, Fernando, who married Mrs. Vanderbilt's sister.

Though Lady Mandeville's husband, at the time of the ball, was still a Viscount, he was soon to fall heir to the Dukedom of Manchester. His mother was familiarly known as The Double Duchess, since she had not only married the seventh Duke of Manchester, but had, later, become the wife of the Duke of Devonshire as well.

Mr. Bradley Martin (who, fifteen years later, was to give a costume ball that was also to set New York by the ears) was attired, at the ball, as Louis XV.

Mrs. Paran Stevens, whose place of origin was Lynn, Massachusetts, appeared as Queen Elizabeth. Ward McAllister (Mrs. William Astor's social Man Friday during the entire run of the 'Nineties) was supposed, despite his plethoric figure and sandy goatee, to be the Count de la Mole, the lover of Marguerite de Valois.

Two men dared to appear in civilian dress. One of them was William H. Vanderbilt, the host's father, who had amassed the wherewithal to make such festivities possible; the other was Ulysses S. Grant, who had once borrowed $150,000 from W. H. Vanderbilt to prevent his own financial ruin, and whose body, only two years after the dance, was borne along Fifth Avenue, on a gun carriage, past the exact scene of the masquerade.

What, of course, was astounding about the entire affair, and what, today, seems wholly inexplicable, was that the men and women who attended it took their rôles in it with such amazing seriousness.

Strangely too, the same order of naïveté continued throughout the 'Nineties, at the costume balls given by Bradley Martin, Lloyd Warren, James Hazen *(Continued on page 120)*

The snake said to Eve in his sly little way
"I tempted with apples way back in My Day
But now that these 'Kerchiefs by Kimball' are handy
I find that as 'Tempters' they surely are dandy."

kerchiefs by kimball

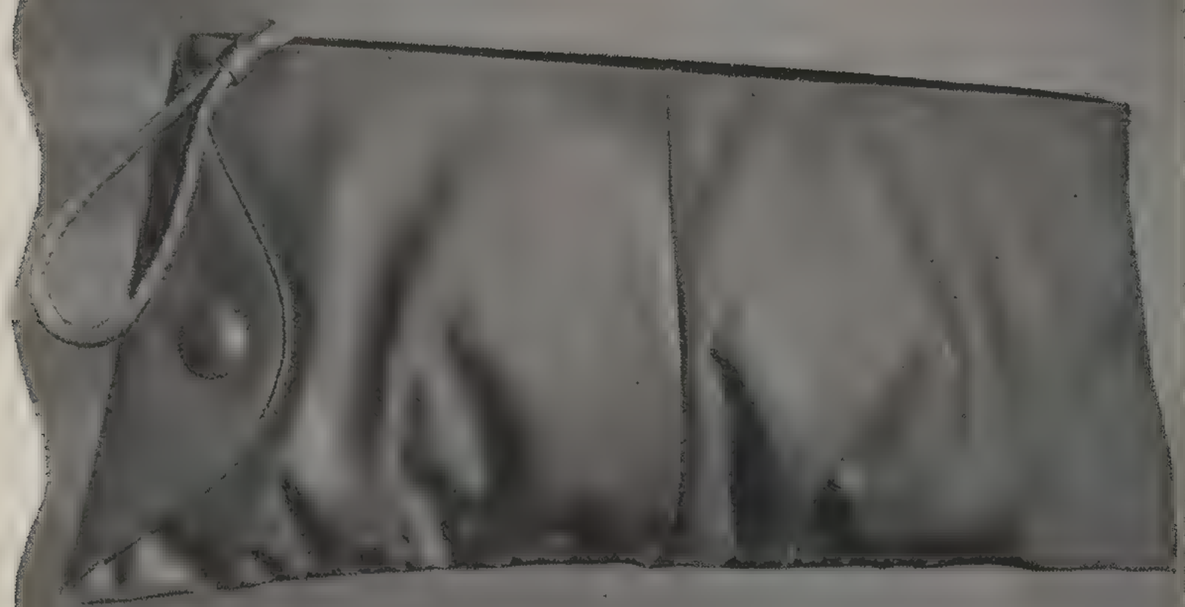
MASTERPIECE • FLOWER OF THE MONTH • ROMANCE • CAREER GIRL

Known the world over as the perfume that
seems to never quite leave whatever it touches . . . and
there's success in every drop!

the "forbidden" perfume by Dana

SHUR-TITE

Favorite of the Month



Chic and slick, with a sleight-of hand trick—the flap is just for effect, and the top zipper does the work! In black, brown, or army russet capeskin . . . or 100% virgin wool broadcloth—black or brown.

$5.00* plus tax

Many other Shur-Tite originals at your favorite counter at various prices.

*slightly higher in some localities

Goldsmith brothers

NEW YORK • CHICAGO • LOS ANGELES • LONDON

THE VANDERBILT BALL OF 1883

(Continued from page 118)

Hyde, H. P. Whitney, J. J. Astor, Abram Hewitt, and Stuyvesant Fish, at all of which, I can take oath, the same open-eyed credulity prevailed. At all those balls the most practical and humdrum bankers, lawyers, railway men, merchants, and clubmen, and their matter-of-fact wives and sisters, had somehow persuaded themselves (with no sign of gagging) that they were bona fide embodiments of Cardinal Richelieu, Oliver Cromwell, François Villon, Madame de Pompadour, Charlotte Corday, Beatrice D'Este, and other figures in history.

That the ball lasted until a very late hour was sworn to by William R. Travers who, in driving to his office the following morning, stopped at Thirty-second Street to pick up his letters at the Knickerbocker Club. In two of the armchairs in the window there he was a little surprised to observe George Washington and the Marquis de Lafayette (Brockholst Cutting and Center Hitchcock, in private life) wrapped—thanks to Mr. Vanderbilt's Pommery—in what, at first, he thought an eternal slumber.

Misunderstandings were also caused by the dearth of hairdressers in New York; ladies, in those remote days, usually relying upon their maids for such personal services. An implacable two-year feud was inaugurated when Mrs. Ogden Mills, a recent bride, dared to keep Mirabol, the French hairdresser, more than an hour occupied on her tresses, knowing full well that Mrs. Cutting, an older and more portentous lady, was awaiting his ministrations in agonies of anxiety.

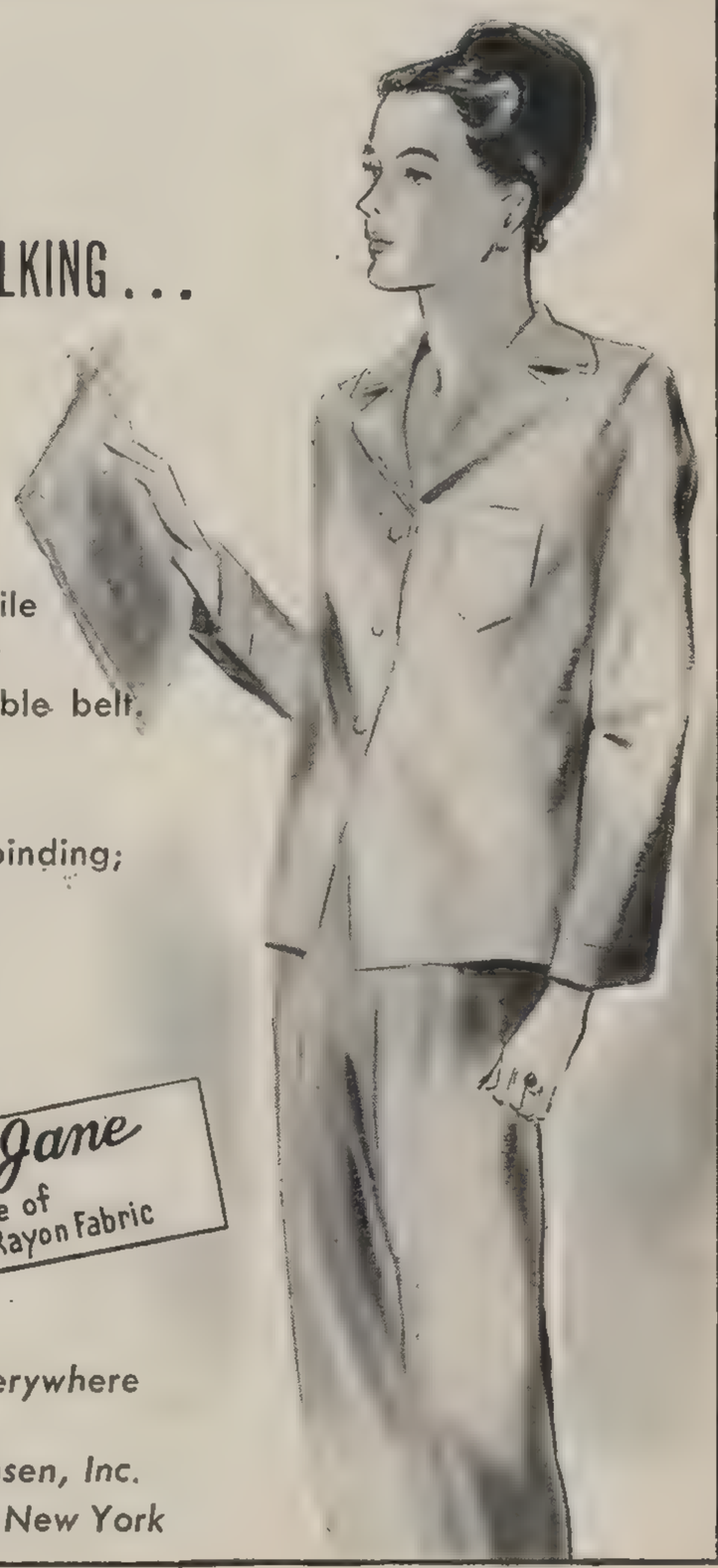
Mora, the photographer, performed many marvels on the day following the ball. Wonderful, for example, was his negative of Minnie Stevens—later Lady Paget—as Cleopatra, snake, pearls, and all; and Levi P. Morton, then our Minister to France, and, later, the Vice President of the United States, (it was an open secret that Mr. Morton wore a toupée) as King Henry the Fifth; and Mrs. William Astor—one of her eyes just the least bit slanting—as Marie de Medici.

And, finally, there was Mrs. James Brown Potter, the famous Cora Urquhart (who shortly after deserted society for the stage), arrayed as Serpolette, the Strolling Gypsy, with her hair in wild disorder and a guitar under her rounded alabaster arms.

Lanouette, the most fashionable costumer of the day, kept a hundred and forty dressmakers and seamstresses at work night and day for five weeks. He said that thirty thousand dollars was rather below than above the cost of the costumes he had made.

The *New York World* computed the cost of the ball. Costumes, $155,730; flowers, $11,000; Carriage hire, $4,000; Hairdressing, $4,000; champagne, catering, music, favours, cigars, $65,270; total, $240,000.

LIKE A DREAM WALKING...



Beautiful
petal-smooth pajamas.
Grand for show-off while
lounging; better yet for
sleeping. With adjustable belt.
In a magnificent
Bur-Mil Rayon Satin.
In tearose with white binding;
blue with white; and
dove with pink.
Sizes 32 to 40

About $8.00

Mary Jane made of "BUR-MIL" Rayon Fabric

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... the ultimate perfection
in pine bath preparations
MATTHEW PRODUCTS, INC. • 315 FOURTH AVENUE • NEW YORK 10, N. Y.

BUY WAR BONDS • BUY WAR BONDS • BUY WAR BONDS

WHO'S WHO IN FURS

(Continued from page 81)

LAMB, PERSIAN LAMB, born and bred in Russia, Africa, Afghanistan. Russian skins are heavy, well-furred. African skins are light-weight, glossy, have a fair curl. Afghanistan skins are medium weight, have a smaller, finer curl.

LAMB, SOUTH AMERICAN...one of the good, young furs of the season. The snow-white processed South American Lamb is one of the prettiest day-and-night furs. See the two-silhouette coat on page 83...with a bow-tie...which becomes a sleek, belted tunic.

LEOPARD, born in Somaliland (the best ones). They are the pygmies. Small pelts. Small rosette markings. This season—very rare, very dear. Ocelots are a favourite still, but their price is well out of the school-girl coat class.

MARTEN, born in Canada, the United States, Alaska, the Himalayas, Russia. Returning Lend Lease ships from Russia are bringing the best Baum Marten, the best Stone Marten. But Hudson Bay Martens are beautiful and plentiful. Nearly 90% of Marten is blended...and you must depend almost completely on your furrier's advice as to its quality.

MINK is the pride of the Upper-Income-Bracket-Furs...either wild or ranch. Wild Mink runs wild, has to find its own food. Develops a thick, dense fur. Has all the qualities of Survival of the Fittest. Ranch Mink is bred carefully, fed vitamins. Has all the advantages of civilization. Wherever wild Minks flourish, there breeders have set up ranches.

The finest Mink in the world is Labrador Wild Mink. But the annual catch makes only several dozen coats. Eskimo Bay Mink, "P.Q." (Province of Québec) Mink, Maine, and Adirondack Mink are all fine, famous Mink. In wild or in ranch Mink look for fine, silky, well-furred pelts, with lots of underfur; and, this year, for a certain bluish, not blackish, cast.

Natural wild Mink this year is shown in seven or eight shades. The skins worked from very narrow to broad stripes, handled like sable.

You'll see Mink short coats... smooth shoulders, draped sleeves. Mink long coats straight; occasionally fitted. Sleeves are loose, deep, with turn-back cuffs, or snug-at-the-wrist and voluminous.

NUTRIA, native of the Argentine, Brazil, Chile. Best of all Nutria is "Island Nutria," from the Argentine. Like Mink, Nutria is both ranch-bred and wild. The wild is much the handsomer, sturdier. Nutria's handsome blue-brown colour, its supple density, make it a great favourite—whether as a short, straight coat, a tunic, a greatcoat.

The white-haired child of the Nutrias is the new deep-piled WHITE NUTRIA. It's as exciting as a blanket of snow over a familiar landscape. See one of the seven White Nutrias in the world, page 82.

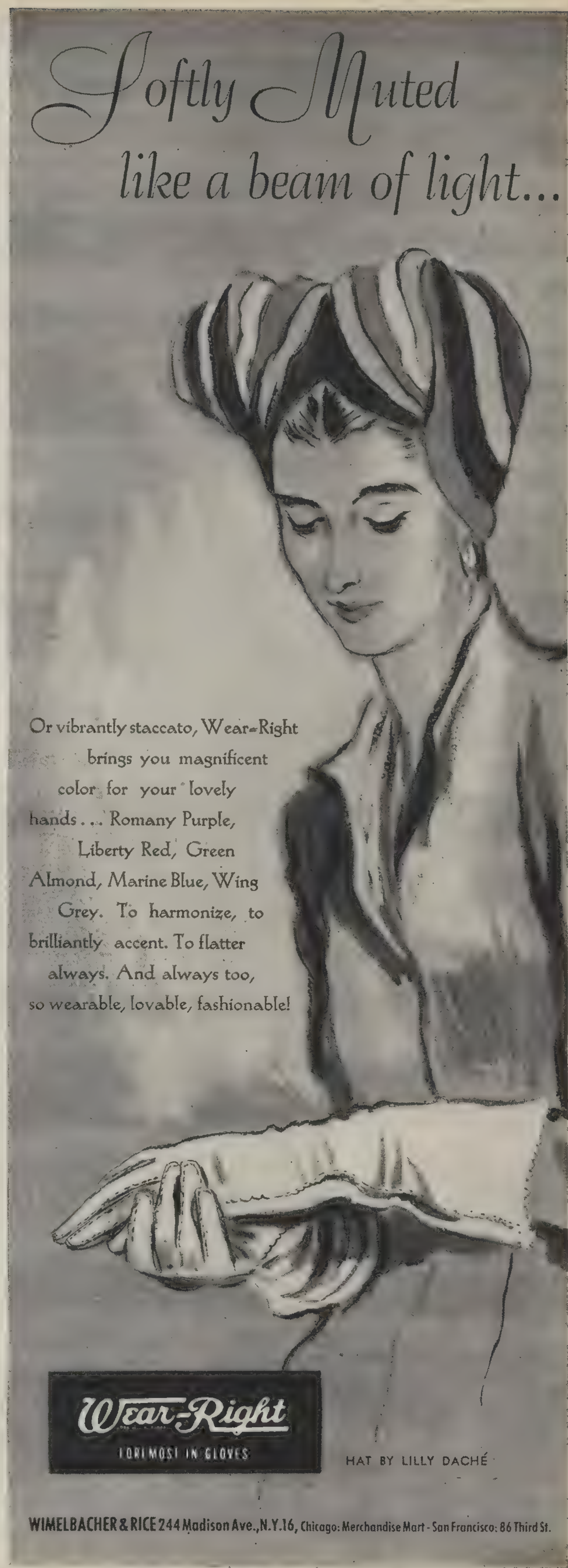
DISCOVERIES IN BEAUTY

Oily-skin can be a sometimes-thing. A hot-weather situation that can happen to usually-dry or normal skins. For it, Yardley has this way of face-cleansing: a liquefying cream that won't add to skin-oiliness; a tingling toning lotion. Lord and Taylor.

Ever smell a Parma violet? Its fragrance actually has a shy quality—a soft, light, separate scent which may be for you. DeHeriot has distilled it in a perfume of the same name, and put it in this china bottle. There's an Eau de Cologne, too. At Altman.

Generations of women have known that dry and sensitive skin profits from contact with buttermilk. Which is the basis of Susan Dudley's new "Sweet-of-the-Hay" preparations. Photographed here is Beauty Cream, with built-in buttermilk benefits. Stern.

FOR NAME OF STORE NEAREST YOU WRITE **BROOKMEADE,** 1375 BROADWAY, NEW YORK CITY



ALASKA BRAND
BLUE A CC BLACK
AMERICA'S FIRST LAMB PROCESSORS

Precious Perfection in
Blue-Black ALASKA BRAND *Broadtail*
The dream coat of young sophisticates . . .
interpreted in this lustrous Mandarin.

BY *Tailored Woman*

742 FIFTH AVENUE AT 57TH STREET, NEW YORK

X-RAY OF AMERICAN FASHION

(Continued from page 78)

should be judged on its merits alone.

Generally, a design centre flourishes best where there is concentration of interest, facility for experimentation, accessibility of museums in which art and costume art may be studied, and a worldly type of life that permits the wearing and trying-out of the new fashions.

There is a sort of spontaneous combustion, too, where a great many people are working toward the same end in close proximity. Friction makes sparks. Within easy reach, too, must be all the craftsmen who contribute to fashion: the button makers, belt makers, embroiderers, bead-workers, accessory makers, and—vitally important—the fabric makers. For fine fabrics are the basis of good fashion design.

Q Since fabrics are so important a part of fashion, what is the status of American fabrics?

A Like many other American products, our fabrics have, with certain exceptions, been noted particularly for mass production at inexpensive prices. Of course, there are certain houses—not always the largest producers—who have always made materials very beautiful in quality, but priding themselves more on quality than on inventive ideas. The basic reason for this is the American standard of pay for labour. In order to be a profitable operation, it has usually been, in America, necessary to manufacture a quite large amount of any given fabric design. This, obviously, does not encourage experimentation, nor does it encourage the weaving of special small lots for individual high-fashion designers, which was the basis on which the Paris couture worked with the French fabric manufacturers.

Since the war, however, and laudably in the last year or so, some of the fabrics houses have begun to work with American designers in the same way the French fabrics houses worked in Paris—that is, they developed individual fabrics in small quantities for individual designers. This method of working is still limited, but the results are excellent, and it is to be hoped sincerely that this procedure will be enlarged after the war so that we can really have a base of fine, imaginative, individual materials on which to build individual design.

The quality of American fabrics during the war has kept up astonishingly, in spite of difficulties and limitations. The colours are extraordinarily good, and there is a new pride in the product of mills that have given us so much for civilian wear while still producing superb fabrics for the armed forces.

Q When Paris is herself again, what will be the effect on American fashion? *(Continued on page 133)*

BLACK BEAUTY
by Mavco

A BIG BEAUTIFUL COMPACT IN GLAMOROUS JET "LUCITE"

Sleek racy lines — a high-spirited fashion — with the stamina of a thoroughbred — exquisitely fitted with leak proof sifter and a soft lambs wool puff — at better stores everywhere — $3.
In tortoiseshell "Lucite," too.

MAVCO LUCITE COMPACTS 14 EAST 38th ST., NEW YORK 16, N. Y.

Heaven-Sent

The essence of romance... Heaven-Sent created by Helena Rubinstein. Angel-cakes of Heaven-Sent Soap for your bath and Eau de Toilette to splash on afterwards. A mist of cool Body Powder. Your hair, your throat, your hands scented with Heaven-Sent Cologne Compact. And always carry this exquisite compressed fragrance in your purse. Heaven-Sent Perfume for special occasions.

Soap, 1.00. 2 face-cakes, .85
Eau de Toilette, 1.00, 1.75
Body Powder, 1.25, .75
Cologne Compact, 1.50
Perfume, 7.50. Dram, 1.00
Plus taxes

Helena Rubinstein

New, soft feminine lines, superior fabrics, guaranteed linings and man-tailoring you'd hardly expect to find in a coat costing less than twice as much. $25 - $35. Ask to see ***"Borrowed from Brother"*** Coats first. D. B. Rosenblatt, Inc., Dept. V6, Minneapolis 1, Minnesota.

ED MURROW, NEWSCASTER

(Continued from page 96)

of Middletown, Connecticut, who was representing Mount Holyoke. They were married in 1934, and visualized a dignified scholastic vista of life. In the course of lining up educational broadcasters for CBS, Ed met William Paley, who hired him as "talks-director." He was interrupted in a New Orleans conference by New York's requesting that he go to Europe, but for keeps, and with half an hour to decide. He didn't forget that he was married, and stalled until he and Janet could talk it over. It was the sentimental good luck of New Orleans where they met which decided them to pack their saddle bags and trek.

A European crisis seemed to be approaching and Columbia wanted to organize a more serious coverage than the annual Bow Bell broadcast and the Vatican choir. Ed was in Warsaw making some of these arrangements when William Shirer signalled from Vienna that trouble in the form of Der Führer had started and that he wasn't allowed on the air. Ed advised him to head for London with his story. He would go to Vienna to try to talk the authorities into some freedom of speech. When suddenly the air was clear, he found he had no announcer and, although it is a long standing company rule that the boss doesn't broadcast, Ed started talking. He's been talking ever since.

I went to tea with his wife, Janet. She has nice, clean, matching, polished curves to her face, delicately drawn eyes, and large, even teeth. She has small feet, and dresses exquisitely in clothes which never need hoisting, pulling, or jerking. Her movements are smooth and untemperamental. She puts stoppers back in bottles, and is effortlessly tidy. Her handbag is innocent of hoarded papers and tobacco crumbs. She is pretty and radiant without being flamboyant, vivid but not boisterous. Although she is an accredited correspondent and broadcaster on the home team, she is now working on a "secret list" job.

House is kept by an extremely pretty and devoted Welsh girl who has been with Janet and Ed since all three of them arrived in London seven years ago. She grew up with them, married, set up housekeeping nearby and moved back with husband when blitzed out for the third time. She talks with a Welsh-Murrow accent and by sleight of hand feeds unexpected guests.

The flat is an early Gladstone building with a begrudging lift. Two medium-sized but high-ceilinged rooms have been thrown together to form a rough plastered living-room with a fireplace at each end. There is a radio-gramophone, a piano, and an unobtrusively large work table with typewriter. Janet is the musician of the family but more often than not the gramophone spells out a complete symphony. *(Continued on page 129)*

Day's End . . . and still Spick-and-Span!

Here's how to keep crisp and unmussed . . . *all through* your war-busy days. Insist on clothes with the TEBILIZED* label! They resist creasing, won't wilt or sag. They require less pressing, fewer trips to the cleaner's. And oh, how long they last! Yes. TEBILIZED brand fabrics keep you looking as bright as a new penny . . . save you many a penny, too!

*Reg. U. S. Pat. Off.

Fabrics Branded

TEBILIZED*

HAVE TESTED CREASE-RESISTANCE

If wartime conditions sometimes make it hard to find Tebilized Fabrics— keep on trying! It's worth it!

Marlboro *America's Luxury Cigarette*

Marlboro Predicts . . . more and more femininity. Like the romantic black tricorne, adorned with gentle roses.

Marlboro Provides . . . elegance in keeping. Superb, exquisitely blended tobaccos . . . unwilting Tips* . . . and trim, non-crumbing firmness, *soigné* to the very last puff. So much added luxury and *distinction* in MARLBOROS . . . *for a mere penny or two more!*

*For Him or Her { PLAIN ENDS / IVORY TIPS

*Specially for Her { BEAUTY TIPS (red)

CIGARETTE OF SUCCESSFUL MEN *and* LOVELY WOMEN

Claussner

KLEER-SHEER HOSIERY

Buy
War Bonds

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Precious possessions to be carefully guarded

—War Bonds and Claussner Kleer-Sheer Rayon Hose.

Even under an August sun, Claussner's filmy,

flattering stockings will lie lightly as a breeze against

your legs, giving them a cool, invitingly frosty sheen.

Claussner Hosiery Company INC., PADUCAH, KY

Claussner
WEAR-EVEN
For Those Who Like The Finest

ED MURROW

(Continued from page 126)

The Murrows, in their travels, collected no elephant-feet or *assegais* but plenty of more adaptable things such as the Bulgarian Bolero which is buttoned around the back of a straight chair.

Ed came in sort of tired. He was also a bit let-down, as his Marauder trip over Europe for the next day had been scrubbed. He unfolded himself into a chair, looked at the pictures I had taken the day before and said, "You're a very lucky woman. When you finish a job you've got something on a piece of paper to show for it." Come to think of it, it must be haunting to have words and thoughts disappear as fast as you make them. Murrow hasn't heard more than four play-backs of his own broadcasts...he says it's just not interesting—it's past. He claims to be both prejudiced and biased—otherwise he'd have nothing to say—and seems entirely unworried about the possibility of using clichés to express what he sees or thinks.

Because he is not a crisis-monger, he rarely finds himself out on a limb. Because he states facts and "treasure hunts" speeches for direct quotes (not the ones which are headlines but the phrases which carry background and implication), his prophecy-rating remains remarkably stable. Since he doesn't draw startling and oracular conclusions from every rumoured straw in the wind, it is for his honesty and sense of proportion that you like him.

COATS PREFERRED

(Continued from page 98)

on coats which are heavily fur-trimmed makes two kinds of fur trimming sensible: either enough fur to make the cloth coat warm as fur, and therefore justify the tax; or else the discreetest possible use of very good fur, making the coat untaxable.

No. 1 in the list of five is the 32- or 34-inch coat, fur lined or heavily fur-trimmed so that it takes the place of the fur jacket. You will see this in black with precious furs, in high colours with less expensive furs. To wear with this coat, have either a skirt or suit of the same material.

No. 2 is the long, loose wrap-around coat. This coat does not remotely resemble the Chesterfield you have probably been wearing or seeing for the last three seasons. It has elegance, formality, couldn't possibly be mistaken for your husband's overcoat.

No. 3 is the belted knee-length coat called a tunic coat, worn happily last season but new looking this year with collar and revers of fur. If you choose one of these, have a skirt made of the same material.

No. 4. And here is a long felt want. The unfurred, rather formal coat with which you can wear your own furs, preferably a stole. On page 99 is a black jewel of an example.

No. 5 is the flaring back, straight front, 38-inch, unfurred coat, smartest in black but pretty sensational in grey worn with a big muff of inexpensive, suddenly smart chinchilla rabbit.

a pump for today—basic, functional, versatile; adroitly designed to express your preference for quality; to conceal your desire for comfort. Only the craftsmanship and experience of decades could wrap so much subtle foot-flattery around the famous gently-firm support and the utter perfection of fit of

MENIHAN *Arch-Aid* shoes

MOST ARCH-AID STYLES ARE PRICED AT $10.95

J. G. Menihan Corporation

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Manufacturers of fine shoes for women in plant A

Plant B: human parachutes for the Army Air Forces

LANDING TOMORROW: ENEMY BEACH

(Continued from page 88)

on his back and sings into the strange sky. His voice is high and has a tormenting, childlike quality to it. No one ever sings while Jim is singing, for his voice has a strange sadness to it that is the same sadness you feel when you think of the way things used to be. It takes the hurt out of the top of your throat. Often at night we hear him, for he only sings when he is lying down, his arms folded under his head, the way a child dreams or cries alone. He won't work, and he isn't a very good soldier, but in the night he can take the hurt away.

"You got to cross that lonesome valley..."

It is odd to find comfort in such melancholy knowledge, but we do. It would be comforting, I think, if I could tell myself that five generations of Skidmores have died for their country. It would make me feel as if the pattern were formed, and I was part of it. But there is no pattern. The year we moved out of the hills of West Virginia and walked to school on a sidewalk instead of a path across the ridge, the *Pathfinder Magazine* told us about the wonderful conference at Geneva. Our teacher made us memorize the article and discuss it, and we discussed it again in college, for one of our professors had been there, taking down notes for a brief history. And when the draft came, I righteously thought they were talking about someone else until they stripped me naked on Staten Island and punched and prodded and said I was fit for service. They were talking about me then all right, and I thought, Doc, I'll make one hell of a soldier. That was when I first thought about the pattern, but there wasn't one.

"There hain't no one goin' to cross hit for you..."

No one to cross it for you. Something in the clear, strong words, freed in the nocturnal yellow light, evoked a part of a land we know. It is here, suddenly, on the atoll beach, caught in the handful of soldiers as if the myriad thoughts and desires overwhelmingly strong in our last night conjures up a part of America and holds it here. You can see it in the shimmering light; clean New England towns, majestic mountains, the hush of Georgia's slash pines, the poolroom in Scranton, the bar in Kansas City, the cool classroom in the Baptist Church, girls in their Sunday dresses, and the sweat of men coming home from work; the memory of all these is here. Lying on the foreign sands we can see and hear and smell them, bringing them alive with the music, and it doesn't matter so much that mistakes have been made. There is still enough left.

"You got to cross it by yourself..."

I think of a last letter, "We will be waiting..." *(Continued on page 131)*

. . . you'll wear this rayon crepe DICKIE DRESS. In Black or the new Fall colors . . . Sizes 12-20 . . . About $9 at fine stores everywhere (no mail orders accepted) or write

DOROTHY HUBBS, INC. • 1375 Broadway, New York 18

LANDING TOMORROW: ENEMY BEACH

(Continued from page 130)

"Hello, my friend."

I straighten quickly. There is a soldier standing beside me. He is short and stubby, and I don't know him. He is standing beside me, his legs spread wide and his hands solidly on his hip-bones. "Hi, my friend," he says again, smiling until two wide rows of teeth flash in the moonlight. I can see he is Oriental.

"You with this outfit, Bud?" I ask sharply.

"Yes. Name is Chew." His face is round and boyish, and his helmet liner comes far down on his forehead. "I go on boat. Kill a Jap." He confidently pats a long knife he has hitched to his cartridge belt.

"Where you from?"

"New York City." Chew went on determinedly. "Cut Jap head, not here," he says, indicating the base of the neck, "too tough. Cut here." He moves his nimble fingers to the soft, fleshy spot at the edge of the skull.

We walk down the company street, where the dust is ankle-deep, and pick up his rifle and equipment. The fellows are quiet now, waiting. Each holds in his mind all that is valued and dear. Each thinks briefly of how it might be, but the mind will not absorb the idea, it will not digest and contain it. Who now feels the cold premonition? Not I. No, it will not happen to me, we think. But every man carries the same ensnaring thought, beguiling in our last waiting, and for some it is not true.

Before we lie down, we check our equipment again and stretch out in the moonlight, wondering how it is at home. We let the anger and hatred slip out of us, lulling our minds with things we want to know again. Pete Wojnick talks of his girl, and the way they'll be married the minute he hits Walnut Street in Elmira, New York; Swede talks of cold milk, the rich, night-chilled milk he drank on the farm in Minnesota. Joe Sheren tucks his disassembled clarinet away in the bottom of his musette bag. "Boy, to get cleaned up on Saturday night. That's sharp! Out to Red's Place in Willow Dale."

"Just so I can sleep late. I don't care about anything else," I say, but it isn't true. We only begin like that, asking for a little at a time, building it up like a picture in our minds. "And to drink some beer in the evenings."

A warm feeling grows among us, for we are sharing one another's thoughts again. The strangeness has gone out of us. We are together again, and we lie silently thinking of all of America that we never really knew until we met one another. Now we know how big it is, and how each life has in it some thing for which we will always fight.

Across the barbed wire, we hear the waves lashing the beach. Dear God, give us a quiet sea. Give us a chance.

The perfume of tomorrow... a super-concentrated, non-evaporating, powdered perfume. Not a sachet. Will not dry your skin. Two heavenly fragrances: "Allure"... heady, spicy. "Creation" ...light and gay. 12-gram-flacon, $2. Plus tax.

At leading cosmetic counters everywhere.

J. L. PRIESS, CHICAGO 2, ILLINOIS

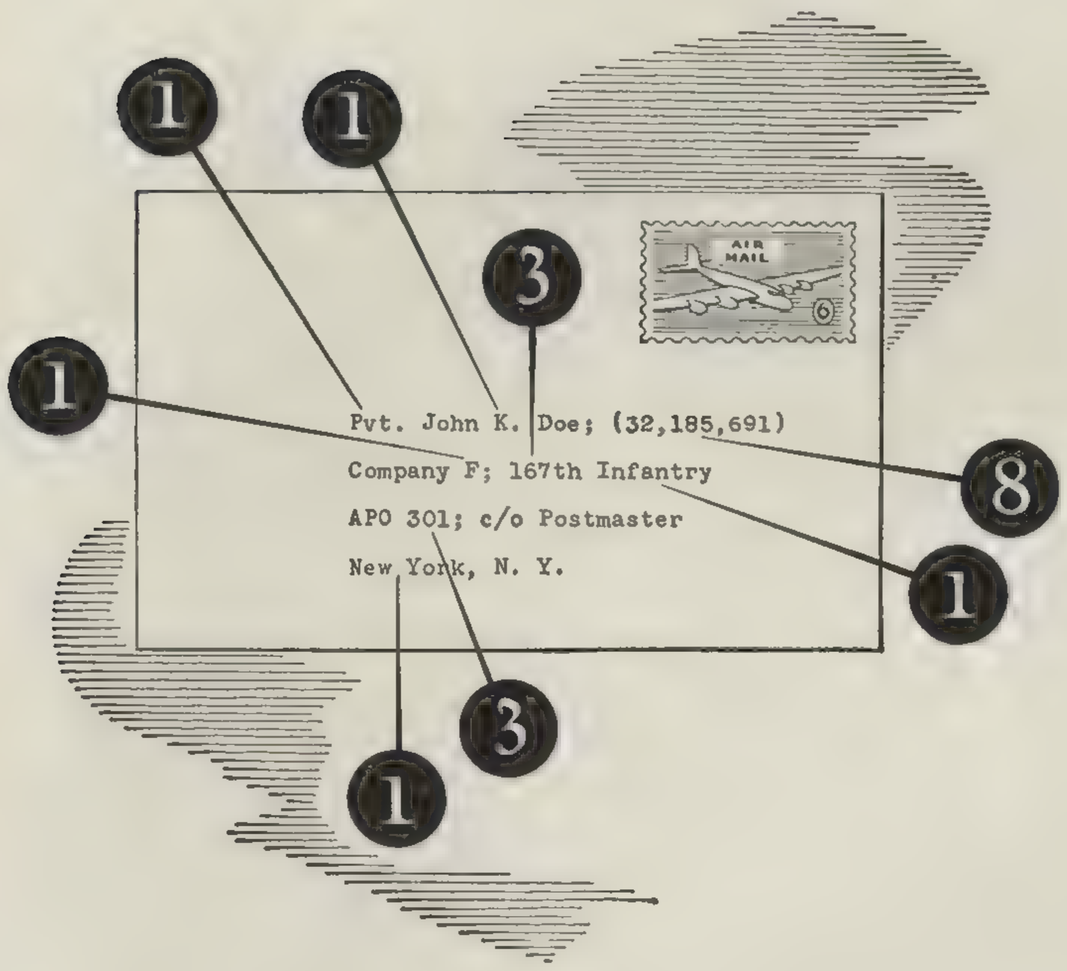
Three Cheers for Fall!

This handsomely tailored two-piece suit of fine wool gabardine, with its matching companion coat—are three suitable reasons for cheer this fall. All colors. Sizes 10 to 20. Suit about $45. Matching coat about $45.

At fine stores everywhere.

WILSON GARMENT COMPANY...CHICAGO 6

With 19 chances for mistakes don't write his address from memory



Yes! There are as many as 19 chances to mis-address an overseas letter to a man in service.

Don't forget that his grade, his middle initial or his unit may make all the difference between your letter's reaching *your* boy or another soldier of the same name.

And with as many as 14 figures combined in the average serial number, service organization number and APO number, it's safer not to trust your memory, no matter how often you write. Especially when every letter means so much to him.

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Branch Offices: New York Philadelphia, Chicago, Boston

JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 108-113, can be found in many shops throughout the country. In the list below, numbers 1 to 15 after the store names indicate the particular clothes available at each of the listed shops.

ARIZONA

Phoenix . . . . Goldwater's #5, #7, #14

ARKANSAS

Little Rock . . . . . Pfeifer Bros., #3

CALIFORNIA

Los Angeles . . . Bullock's, #4, #5, #11
Saks Fifth, #3 . . J. W. Robinson Co., #2
Oakland . . . . H. C. Capwell Co., #3
San Francisco . Livingston Bros., Inc., #14
H. Liebes & Co., #3, #10, #12
O'Connor, Moffatt & Co., Ltd., #6
Roos Bros., #4 . . The White House, #2, #5, #15

COLORADO

Denver . . . . . Daniels & Fisher, #4
The May Co., #10, #12
Montaldo's, #3 . . Neusteter Co., #5, #14

CONNECTICUT

Hartford . . . G. Fox & Co., #2, #5, #8

DELAWARE

Wilmington . . . Bird-Speakman, Inc., #3
Braunsteins, Inc., #8

DISTRICT OF COLUMBIA

Washington . . . . . Best & Co., #1
Julius Garfinckel, #5, #14
Frank R. Jelleff, Inc., #15
Raleigh Haberdasher, #2, #10, #12

FLORIDA

Jacksonville . . . . . Cohen Bros., #3
Miami . . . . . Best & Co., #1
Burdine's, #2, #3, #4, #5, #14

GEORGIA

Atlanta . . . . Rich's, #2, #3, #10, #12
Savannah . . . . B. H. Levy & Bros., #13

ILLINOIS

Chicago Best & Co., #1 . . Russek's, #10, #12
Saks Fifth, #3 . . Chas. Stevens, #2, #4

INDIANA

Indianapolis
L. S. Ayres & Co., #2, #3, #5, #8
Wm. H. Block Co., #1, #4, #7, #14, #15

IOWA

Des Moines Younker Bros., #3, #6, #10, #12

KANSAS

Independence . . . . . Montaldo's, #3
Wichita . . . George Innes Co., Inc., #5

KENTUCKY

Louisville . . . . . Byck Bros. Co., #11
H. P. Selman & Co., #1
The Stewart D. G. Co., #2, #5

LOUISIANA

New Orleans . D. H. Holmes Co., Ltd., #5
Kreeger Store, Inc., #10, #12, #14

MARYLAND

Baltimore . . Hochschild, Kohn & Co., #2
Hutzler Bros., Co., #5, #14

MASSACHUSETTS

Boston C. Crawford Hollidge, #1, #14, #15
Filene's #2, #4, #8 . . Jay's, Inc., #5, #7
The Jordan Marsh Co., #10, #12
Worcester . . . . Richard Healy Co., #5

MICHIGAN

Detroit . . . . . Best & Co., #1
Himelhoch Bros. & Co., #5
J. L. Hudson, #8, #11 . . Saks Fifth, #3
B. Siegel Co., #4, #10, #12
Grand Rapids . . Herpolsheimer Co., #6
P. Steketee & Sons, #3

MINNESOTA

Minneapolis . . . Roy Bjorkman, Inc., #4
Dayton Co., #8, #14
Harold, Inc., #3
The Young Quinlan Co., #1, #6

MISSOURI

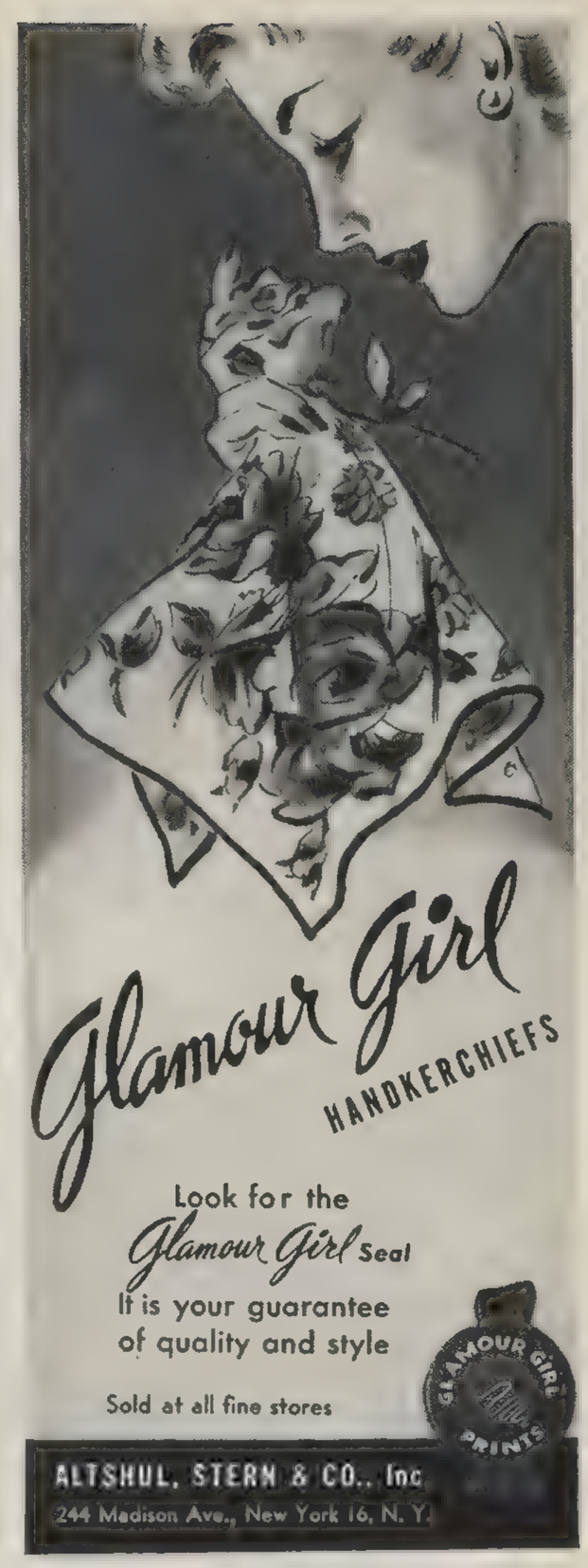
Kansas City . . . . . Chasnoff's, #2
Mindlin's, #1 . . Woolf Bros., #11
St. Louis Stix, Baer & Fuller, #1, #2, #3, #6

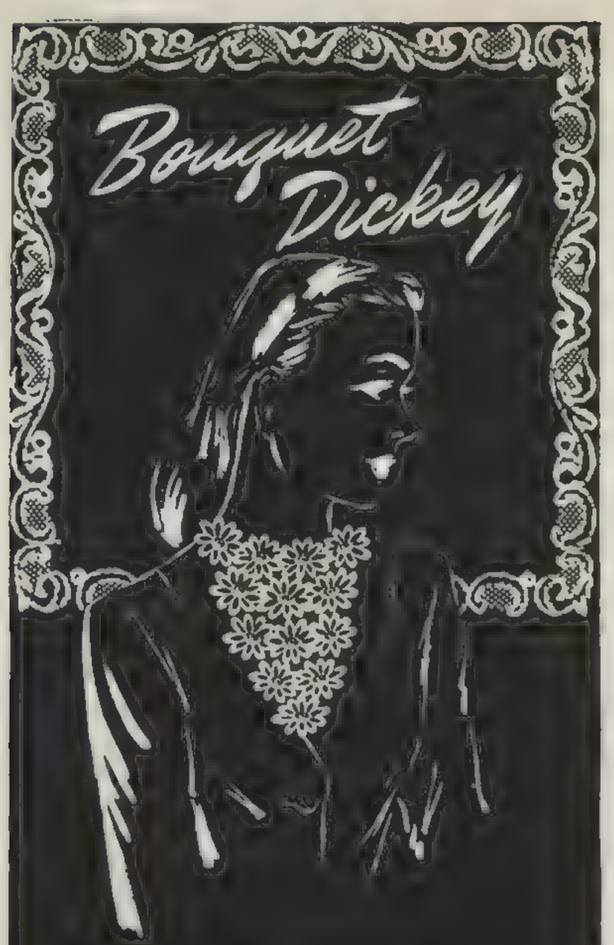
NEBRASKA

Lincoln . . . . . Miller & Paine, #6
Omaha . . . . . The Aquila, #10, #12
Thomas Kilpatrick & Co., #2

NEW YORK

Buffalo . . J. N. Adam & Co., #10, #12
L. L. Berger, Inc., #5, #14
Rochester . . . . . B. Forman Co., #2
McCurdy & Co., #3, #10, #12
Sibley, Lindsay & Curr, #6
Syracuse Addis Co., #4, #6 . . Flah & Co., # 7





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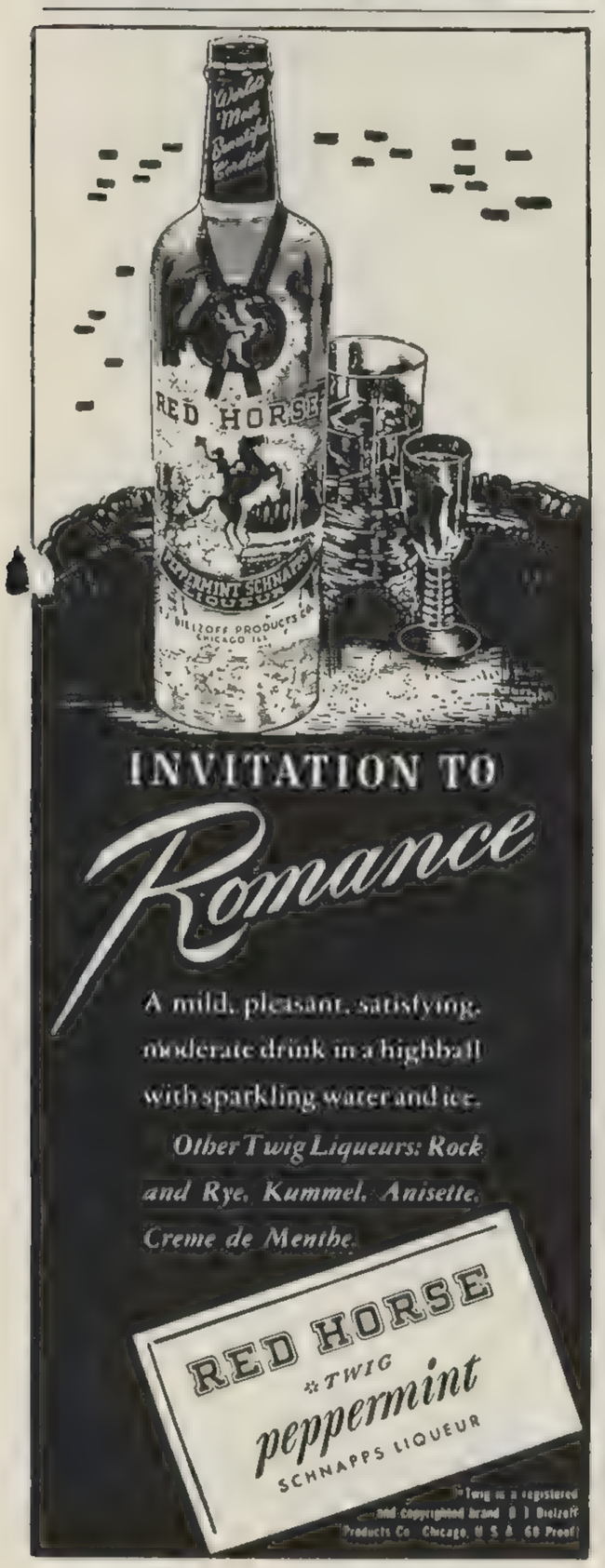

JUNIOR FASHIONS

NORTH CAROLINA

Charlotte, Greensboro, Winston-Salem . . . Montaldo's, #3

OHIO

Akron . . . . . M. O'Neil, #6, #10, #12
Canton . . . . . Stern & Mann Co., #6
Cincinnati . . . . The Gidding Co., #4
The Jenny Co., #2 . . Mabley & Carew, #8, #15
John Shillito Co., #6, #10, #12
Cleveland . . . . . Best & Co., #1
The Halle Bros. Co., #2, #5
Higbee Co., #4, #10, #12
Columbus . . . F. & R. Lazarus, #1, #2
Montaldo's, #3
Toledo . . . . . Lamson Bros., Co., #6
Lasalle & Koch Co., #1, #10, #12
Youngstown . . Chas. Livingston & Sons, #4
G. M. McKelvey Co., #8

OKLAHOMA

Bartlesville . . . . . Montaldo's, #3
Oklahoma City . . . . Halliburton's, #5
Tulsa . . . . . Vandever's, #11

OREGON

Portland . . Meier & Frank, #4, #5, #14

PENNSYLVANIA

Altoona . . . . . Brett's, Inc., #13
Philadelphia . . . . . Best & Co., #1
Bonwit & Teller, #2, #5
Strawbridge & Clothier, #4, #8, #11
Pittsburgh
Jos. Horne Co., #4, #5, #10, #11
Kaufmann's Dept. Store, #8

RHODE ISLAND

Providence . . . Cherry & Webb Co., #7

SOUTH CAROLINA

Southern Pines . . . . . Franjean's, #13

TENNESSEE

Chattanooga . . . . Loveman's, Inc., #3
Miller Bros., #6
Knoxville . . . . . Miller Bros., #6
Nashville . . . . . Cain-Sloan Co., #6
Memphis . . . . . Phil. M. Halle, #11
Levy's, #5, #14

TEXAS

Austin . . . . . Marie Antoinette, #5
Dallas . . . . Titche-Goettinger Co., #6
Neiman-Marcus,
#1, #2, #3, #4, #5, #8, #14
Corpus Christi . . . . Lichtenstein, #11
San Antonio . . . . Frost Bros., #14, #15
Joske Bros. Co., #2
Wichita Falls . . . . . Parisian, #3

UTAH

Salt Lake City . . Auerbach Co., #10, #12
Makoff's, #5

VIRGINIA

Norfolk . House of Arther Morris, #9, #13
Richmond . Miller & Rhoades, Inc., #10, #12
Montaldo's, #3 . . Thalhimer's, #2, #8, #14

WASHINGTON

Seattle . . . Frederick & Nelson, Inc., #6

WEST VIRGINIA

Charleston . . . Coyle & Richardson, #8
Wheeling . . . . . Stone & Thomas, #6

WISCONSIN

Milwaukee . . . T. A. Chapman Co., #5
Smart Wear-Emma Longe, #11, #14

AMERICAN FASHION

(Continued from page 124)

A Paris probably will again influence American fashion greatly, as she did from 1776 to 1940. Nothing that has developed since 1940 makes us think that America's liking for French fashion ideas has changed. The industry was prosperous when we bought and adapted Paris ideas. It can be prosperous again on that basis. And perhaps the competition of so able a competitor as Paris will furnish the stimulus tomorrow that the "anything will sell" years failed to provide.

In looking ahead to the days of peace, one thing that seems certain is the curious, unquenchable coin of ideas that circulates around the world. It is a currency valid in any country; it outranks the common coin of any country. If we can coin the ideas, the mint is ours. But of equal value is to recognize and use the ideas...that was America's pre-war fashion rôle. What will be the post-war rôle is to be proven. Whatever it is, let us recognize it honestly for what it is, and try to make it something to recognize with pride.

Mock Tortoise Shell
COMPACT
Rex
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at better stores, about $5.00
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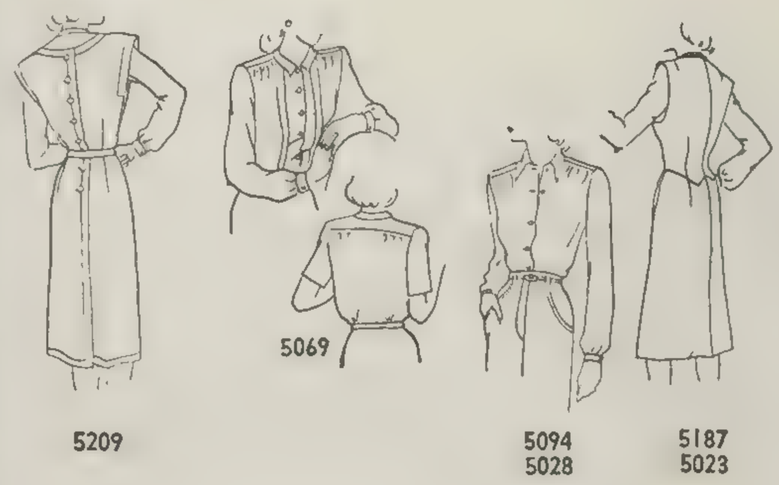
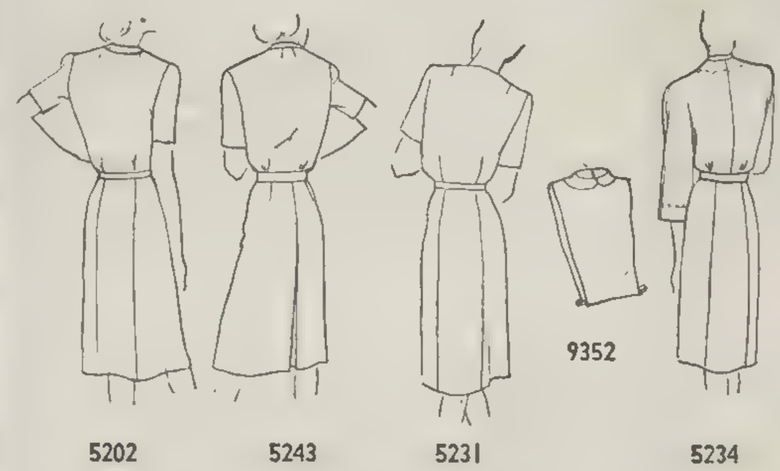
DESIGNS FOR DRESSMAKING



Other views on page 106. Left: The "Easy-to-Make" jumper, Design No. 5209; sizes 12 to 20 (30 to 38). The blouse, No. 5069; 12 to 20 (30 to 38) and 40. Fly-front skirt, No. 5028, waist sizes 24 to 32. Its waistcoat, No. 5187; 12 to 20 (30 to 38). The blouse, No. 5094; 12 to 20 (30 to 38) and 40.



Front views on page 106. Left: Flannel dress, No. 5202; 12 to 20 (30 to 38). Plaid two-piecer, "Easy-to-Make," No. 5243; 12 to 20 (30 to 38). Checked dress, No. 5231; 12 to 20 (30 to 38). On page 107, "Easy-to-Make" dress, No. 5234; 12 to 20 (30 to 38). The dickey, No. 9352, 32 to 42.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 135.

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"Planters' Punch" Brand—97 Proof
*Easy to make: Fill tall glass with Ice. Add juice of Lemon—teaspoon Sugar—jigger of Myers's Jamaica Rum. Fill with carbonated Water. Decorate with Maraschino Cherry and thin slice of Lemon. Serve with straws. Remember, for the most delicious flavour,
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MYERS'S RUM
Planters' Punch
100% FINE JAMAICA RUM
FRED L. MYERS & SON

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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5069	.40
5094	.40
5187	.40
5202	.50
5209	.50
5231	.50
5234	.50
5243	.50
5245	.60
5248	.75
9352	.40

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*Reg. U S Pat Off

MAGIC IN THE VALLEY

(Continued from page 115)

added and a cold soup, or half a melon, to start, if one wants a little more elaborate lunch.

Poulet Sauté à la Portugaise:

(Chicken Sautéd Portuguese style)

Ingredients

1 chicken
1 ounce of butter
Savoury rice
2 shallots
3 tomatoes
6 mushrooms
½ gill white wine
1 gill brown veal stock
Teaspoonful of chicken glaze
Salt
Pepper
¼ gill of oil

Cut chicken into joints. Chop the shallots and slice the mushrooms. Put the butter and oil into a stew-pan. As soon as it is hot add the chicken and fry it a light brown. Add shallots. Cook a little longer. Now put the mushrooms, the wine, stock, tomato sauce, and chicken glaze in. Cover with a lid and put in oven for half an hour to cook gently. Dish chicken out on a hot dish; pour over sauce, garnish round with the tomatoes cut in halves and filled with rice. Sprinkle with parsley and serve.

Oeufs à la Turque:

Ingredients

6 eggs
2 shallots
2 chicken livers
2 ounces of butter
½ glass of white wine
1 gill of Espagnole sauce
Salt
Pepper
Chopped parsley

Wash livers. Cut them fine. Put butter in pan and heat. Chop shallots. When butter is hot fry a golden brown. Add livers. Cook quickly for a few minutes. Drain off fat, add wine and stir in a gill of sauce. Salt and pepper.

Boil eggs ten minutes. Shell them and cool. When cold, cut in half. Take out yolks and put them through sieve. Add to the liver mixture. Fill the halves of the eggs with this mixture, and place in a buttered dish. Cover with Espagnole Sauce.

Espagnole Sauce:

Make a white sauce. Add a dash of tomato sauce, a little sherry, also a little chicken gravy. Pour over eggs and bake until a golden brown. When done dust over with Parmesan cheese and send to the table hot.

Pêches à la Ninette:

Take stone out of the peaches without breaking the peach more than can be helped. Soak macaroons in maraschino. Place a peach on top of each. Pour custard over.

Custard Sauce:

6 yolks of eggs — Sugar
1 pint of milk — Vanilla

Bring milk to a boil. Pour over yolks of eggs and sugar. Return to saucepan and stir gently until it thickens, draw aside. When cool, add vanilla.

Today with all of our lives changed so much by the upheavals, we look forward, as everyone does, to a peace sometime, and a continuation of the magic in the valley which naturally today is limited by facts—facts much more important and vital. But we are grateful for the valley's magic that has been—and I promise if you ever visit us that I'll only let one cigarette explode.

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